THE WOOD CUT OF TODAY

AT HOME AND ABROAD

1927

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THE WOODCUT OF TO-DAY AT HOME AND ABROAD

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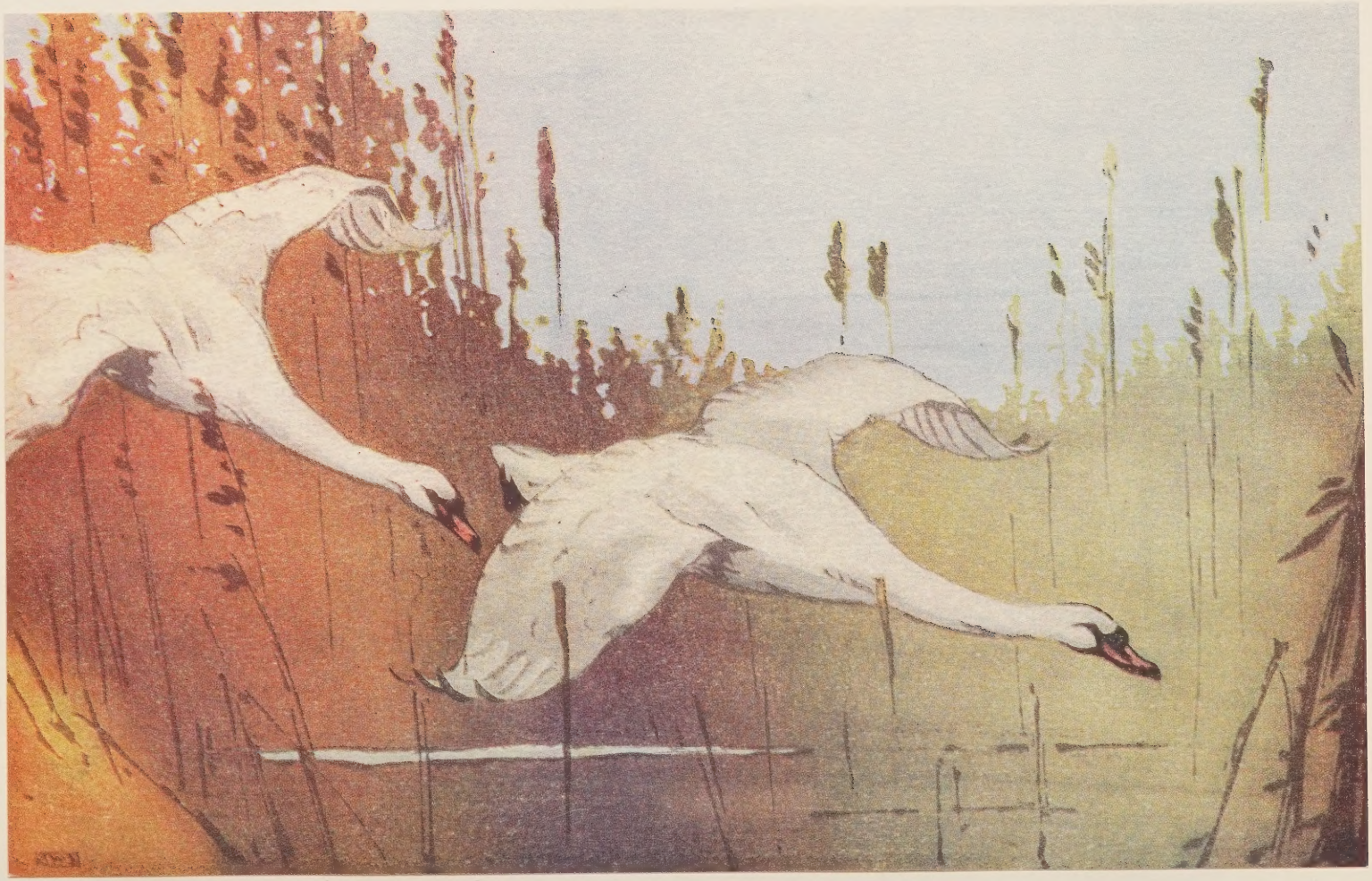

"SWANS IN FLIGHT" BY PROFESSOR ALLEN SEABY

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THE WOODCUT OF TO-DAY
AT HOME AND ABROAD

COMMENTARY BY
MALCOLM C. SALAMAN

1927

EDITED BY GEOFFREY HOLME
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Alfred Latour

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Decoration by Robert Gibbings for "Falloden Papers" (Constable & Company)

Decoration by Jon Farleigh for "Swift's Essays" (Golden Cockerell Press)

THE WOODCUT IN GREAT BRITAIN

*Percy Smith**

THE present volume is intended to supplement the survey I was privileged to make eight years ago in a Special STUDIO publication dealing with "Modern Woodcuts by British and French Artists." The advance of the wood-block in artistic favour since that time has been extraordinary in range and importance. In every country where art is alive the wood-block has been taken more and more into service for original design conditioned by the nature and expressive capacity of the material itself, a condition little regarded, if at all, by the splendidly fertile illustrators of the nineteenth century for whom the wood was merely the basis of a reproductive process. It is not my purpose, however, to trace again the causes that gradually emancipated the wood-block from its long slavery to the facsimile engravers, with their marvellously skilful yet stereotyped craftsmanship, even though the names of Dalziel, Swain and Linton gave it a sterling stamp. The story, with its lessons and inspirations from the examples of the early Italian and German engravers, of such master designers for the woodcut as Dürer and Holbein, and no less of the creative Bewick, Blake and Calvert, is an interesting one, while blazoned on its English chapters are the honoured names of Charles Ricketts, Charles Shannon, Sturge Moore, Lucien Pissarro, Reginald Savage, William Strang, William Nicholson, Sydney Lee and Gordon Craig. Phases of the story may be read in the volume above-mentioned, and of course in the authoritative pages of Ricketts, Craig and Campbell Dodgson. But for the full relation you may turn to the important and valuable book, "The Modern Woodcut: A Study of the Evolution of the Craft," in which Mr. Herbert Furst has, with much sound

FROM THE ORIGINAL BLOCK OF THE UNPUBLISHED WOODCUT FOR THACKERAY'S "ESMOND" BY FRED WALKER, A.R.A.
(In the Collection of Harold Hartley, Esq.)

* *Initial letter designed by Percy Smith for Lamb's "Child Angel."*

" WASH HOUSES HYERES "

BY ALLAN McNAB

(By courtesy of The St. George's Gallery)

3 "SAINT CATHERINE ON THE HILL"

BY ALEC BUCKELLS

erudition and independent critical analysis, linked the modern ramifications of zylography in many countries with the various phases of its use for original expression, for translation, and for reproduction, from its recorded beginnings and through the centuries. Then, thanks to the Print-Collectors Club, you may read, in a delightfully concise and illuminating lecture on "Woodcuts and Wood-engravings," the changes to modern conditions discussed with fresh and well-considered views by Mr. Noel Rooke, who is not only himself an accomplished engraver, but, owing to his masterly teaching, the cause of much excellent wood-engraving in others.

BY CLARE LEIGHTON

Before we turn our pages and look at the multifarious productions of the wood-engravers at home and abroad under contemporary conditions, it will be interesting for comparison to look at an example (p. 1) of the facsimile engraving for which the wood-block was exclusively used in that efflorescent period of book-illustration which covered at least a couple of decades of the last century, though we are accustomed to call it simply "the 'Sixties." This is from an unpublished block engraved by Swain to reproduce a pen-drawing by Frederick Walker, and as it is seen here, the block shows the picture the reverse way of the impression for which it had been inked. It represents an incident in the third chapter of Thackeray's "Esmond," the first meeting of little Harry Esmond with Lord Castlewood. "Mr. Holt, the priest, took the child by the hand, and brought him to this nobleman, a grand languid nobleman in a great cap and flowered morning gown, sucking oranges. He patted Harry on the head and gave him an orange." As Marks tells us in his life of the artist, Walker had undertaken to illustrate "Esmond," but made only one drawing for it, and of this all trace had been lost until that indefatigable collector, Mr. Harold Hartley, in his untiring pursuit of the illustrations of the 'Sixties, discovered this block. When we compare Du Maurier's more literal rendering of the same incident with Walker's—the noble lord is actually patting the child's head after having given him an orange—it is easy to see why Du Maurier was

"THE PRINCESS LOST" (No. 1). BY GWENDOLEN RAVERAT.
(By courtesy of The Redfern Gallery)

" THE BULLFINCH "
(By courtesy of The Redfern Gallery)

BY ERIC DAGLISH

"LE RENDEZ-VOUS D'AMOUR." BY VERA ROSS

(By courtesy of The Redfern Gallery)

"BALLAD THEME." BY DOUGLAS PERCY BLISS

(By courtesy of The St. George's Gallery)

"THE STORM." KING LEAR
A DESIGN FOR SCENE II
ACT III. BY GORDON CRAIG
(By courtesy of The St. George's Gallery)

" BREAKING UP THE OLD BARGE " BY CLARE LEIGHTON

(By courtesy of The St. George's Gallery)

"FRIDAY NIGHT" BY FRANK MEDWORTH
(*By courtesy of The St. George's Gallery*)

preferred for the work; he had less concern with a pretty little picture, but more with the characteristics and actualities of the scene. And Swain's cross-hatching was as busy in both, his aim being to reproduce the pen-drawing as accurately as he could with the black line of unimaginative convention, an aim which is quite opposed to the spirit of the modern woodcut, in which the wood, having regained its freedom of speech, has something of its own to suggest to the artist in the matter of the design and the print.

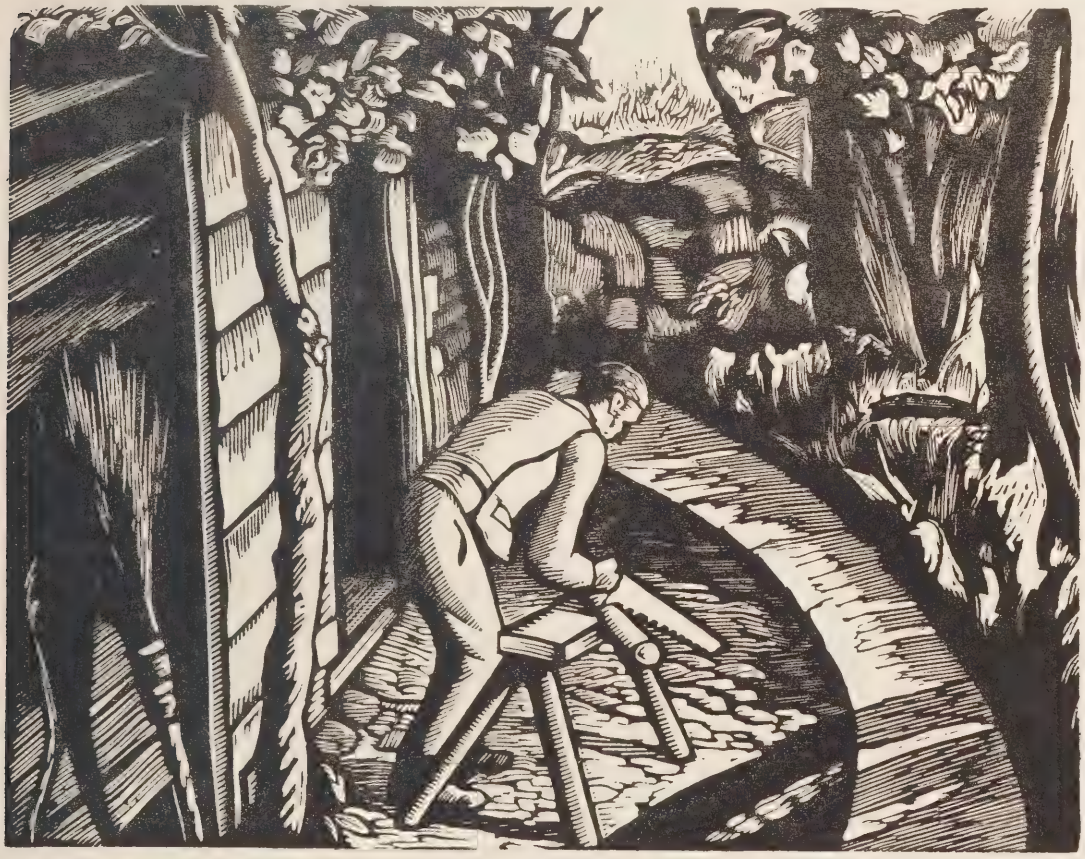
Wood-engraving and woodcutting are different methods of approach towards a relief or surface print, yet any image impressed on paper with ink from a woodblock we are accustomed to call indifferently a woodcut, whether the image be the result of cutting with a knife into the plank grain of the wood, or pushing a graver through the harder end-grain. In either case, the print will show the white paper wherever any portion of the block surface has been removed, while any portion of the surface left, a dot, a line, a mass, will take the ink and print black. The differences, however, between wood-engraving and woodcutting are more important and significant than they may appear to the lay eye, exercising a subtle influence on the design, and it may not be out of place

"THE NORTH ATLANTIC" BY STEPHEN BONE
(*By courtesy of The Redfern Gallery*)

" PORTOFINO " BY ETHELBERT WHITE
(By courtesy of The St. George's Gallery)

at the beginning of a survey which in its very title yields for convenience to the common designation of woodcut, to offer some definition of these differences. They could hardly have been distinguished with more practical clearness than by Mr. Noel Rooke in his lecture. " Engraving," he says, " is a process of cutting whites out of black ; but the final operation, printing, is one of adding black on to white. An all-white-line block is, except on a quite small scale, difficult to print—so difficult as to be almost an unnatural piece of printing if the block is large and the lines are fine. A black-line block prints more easily. A block with a mixture of white line, black line and blank spaces usually prints most naturally of all. The simplest and most direct engravings to make are in white line ; the simplest and most direct to print and to read are usually in black line. Except in the smallest blocks, the greatest successes will often be found to consist of a combination of white line, black line, white space and sometimes black space." Mr. Rooke then proceeds to differentiate between wood-engraving and wood-cutting. " In engraving, one simple straight stroke, or rather push of the graver, produces a white line, and two strokes two lines. In wood-cutting, one straight cut

with the knife produces nothing; two parallel straight cuts produce nothing; two sloping converging cuts meeting each other produce nothing. It takes three straight cuts meeting at the bottom and sides, making an inverted triangular pyramid, to lift out a piece of wood, so that the print shall show a white triangle. This is the simplest form of mark that can be made in a cut. A white line can be cut in two strokes, provided that both ends of both lines are curved, or, what is more difficult, that both ends of one line are very much curved. A straight line with square ends takes four strokes to cut. Cutting, although so much older than engraving, is a more complicated process." In the black and white print, although both these methods are used nowadays, the graver has a wide preference over the knife, so too for the chiaroscuro, or *camaïeu*, as they call it in France, but for the colour-print in the Japanese manner, the wood being of soft grain and cut plank-wise, the knife is of necessity the dominant tool. But in the ways of using either the graver or the knife we shall see in the following pages an infinite variety, since the conception of the craft will be found to conform with appropriate technical differences to the diverse artistic



"SAWING LOGS"
(By courtesy of The St. George's Gallery)

BY ETHELBERT WHITE

"THE TRYST GATE"
(By courtesy of The St. George's Gallery)

BY MABEL ANNERSLEY

ideals and expressions of numerous individual exponents. On the wood-block, more, perhaps, than any other graphic medium of contemporary use, the modern spirit can assert its freedom of utterance in abstract design with due respect for a traditional dignity in craftsmanship, for, however emphatic the originality of pictorial conception and design, the wood will be sympathetic and responsive if the steel approaches it confidingly as a co-operator in the beauty aimed at. "Forget yourself entirely—think only of the wood, and all will be well." This is the advice that Gordon Craig, out of the wealth of his long experience, gives in his fascinating book, "Woodcuts and Some Words," and when one thinks of the innumerable gems of his creative design on the wood-block, one understands its significance. Look at the remarkable example reproduced here, the first state of *The Storm—"King Lear"* (p. 7), a stage design for the second scene of the third act. Here are Lear, Kent and the Fool, and "the wrathful skies gallow the very wanderers of the dark"; and here is subject fused in rhythmical design ordered by a most flexible imagination, yet disciplined surely by the conditions of the tool and the boxwood. But when he was cutting out those curved spaces that

"ROOKS"
(By courtesy of The Redfern Gallery)

BY MARCIA LANE FOSTER

" LANDSCAPE "
(By courtesy of The St. George's Gallery)

BY JOHN NASH

" COMMON OBJECTS "
(By courtesy of The Redfern Gallery)

BY JOHN NASH

ILLUSTRATION FOR " THE PASSION " BY ERIC GILL

(By courtesy of The Golden Cockerel Press, The Goupil Gallery, and The Redfern Gallery)

"THREE PEASANTS LOSE A SHILLING" BY LEON UNDERWOOD

(By courtesy of The St. George's Gallery)

"LAURELS" (COLOUR WOODCUT) BY JON FARLEIGH

(By courtesy of The Redfern Gallery)

COLOUR WOODCUT

BY Y. URUSHIBARA AFTER A DRAWING
BY FRANK BRANGWYN, R.A.

"SPANISH COURT-YARD"

BY SYDNEY LEE, A.R.A.

(By courtesy of Messrs. P. & D. Colnaghi & Co.)

"TOP OF THE HILL"

BY SYDNEY LEE, A.R.A.

(By courtesy of Messrs. P. & D. Colnaghi & Co.)

"THE ADVICE FROM THE GALLERY"

BY MARCIA LANE FOSTER

(By courtesy of The Redfern Gallery)

left the significant emphasis of those black intersecting and contrasting curves, did Mr. Craig think he was thinking only of the wood? If he was forgetting himself as the craftsman, could he have been artistically unconscious of Shakespeare's tragic storm urging his pictorial, or perhaps I should say scenic, imagination to a design that was essentially a product of himself and no other? This woodcut was made in 1920, the year after the date of our last survey, at which time Gordon Craig was already a veteran of the craft and its master within the range of artistic expression and technical resource he had allowed himself. To-day he is still exquisitely creative on the wood-block. Since that survey eight years ago the ramifications of the woodcut movement in this country have been increasing year by year in extent and importance. The Royal Society of Painter-Etchers and Engravers, finding nothing in its Royal Charter to exclude wood-engraving, evoked the sanction of the Privy Council to alter the Society's bye-laws, enlarging the scope of its membership to admit, for the first time in its history, wood-engravers as such, the initial choice falling on Mrs. Raverat and Noel Rooke. Then an interesting group of the art's exponents formed themselves into the Society of Wood-Engravers, and began annual exhibitions which stimulated the interest of print-collectors who had never before regarded the modern original woodcut as worthy of their acquisitive attention. With the spread of interest and the artistic vitality of the movement, the Society of Wood-Engravers divided into two separate bodies, and the seceding body with many notable recruits became the English Wood-Engraving Society with headquarters at the St. George's Gallery, while the original Society moved house to the Redfern. But while the black print from the wood has been attracting a large amount of favour, the wood-block colour-print has also been making its way, its less numerous exponents

"WOODLAND" BY NOEL ROOKE
(By courtesy of The Redfern Gallery)

ILLUSTRATION FOR "TESS OF THE D'URBERVILLES" BY VIVIEN GRIBBLE
(By courtesy of Messrs. MacMillan & Co. and The Redfern Gallery)

PAGE ORNAMENT BY ROBERT GIBBINGS FOR THOREAU'S "WHERE I LIVED" *(Golden Cockerel Press)*

"THE SCARECROW"
(By courtesy of The Redfern Gallery)

BY MONICA RAWLINS

"MUSICIANS" BY MABEL ROYDS

having founded an association of their own. One would like, however, to see the Colour Woodcut Society join forces with the Society of Graver-Printers in Colours, the majority of whose members have always worked with a series of wood-blocks, mainly in the Japanese method, while the new President, Mr. William Giles, was long a masterly exponent of that method before he evolved the process of etching metal plates in relief for multi-plate surface printing in colours, which has been the method of his latest distinguished achievements.

The example reproduced in monochrome, *The Bathing Pool* (p. 46), however, is Mr. Giles's first print from the wood for several years. It is a blue and violet harmony, with a pattern suggested by the sparrows on the water-lily pond in Battersea Park, and it was printed from eight blocks. The same number, I suppose, were cut for *Swans in Flight* (Frontispiece), by Professor Allen W. Seaby, another veteran exponent of the Japanese method. In our colour-reproduction the charm of the blue and white against the fawn can be realised, while the graceful rhythmical motion of the swans flying down to the water lends a delightful animation to the print. Miss Mabel Royds (Mrs. E. S. Lumsden) is essentially a fine

" LIVERPOOL STREET " BY NORMAN JANES
(By courtesy of The St. George's Gallery)

"WINTER"
BY DOROTHY
HURST

*(By courtesy of
The St. George's Gallery*

"THE POOR HOUSE"
(By courtesy of The St. George's Gallery)

BY DOUGLAS PERCY BLISS

colourist, but Indian travel, with her vision and interest always engaged pictorially by the incidents and characteristics of native life, have enriched her chromatic experience. In *Musicians* (p. 25), for instance, with a group of native children listening curiously to two turbaned musicians who are sitting on the ground playing their stringed instruments of long tradition, what wonder that the artist should find play on the wood-blocks for pale yellow with orange notes, and blue, green, white, reds and brown? It was difficult to choose between this print and another fine original thing, *The Shrine*. Mr. John Platt is also a distinguished devotee of the Japanese method, and certainly none in this country has a surer understanding and command of the technique, while his prints appeal with distinctive charm of design and tonal harmony. *The Siesta* (p. 85) is a particularly attractive and original example, in which the idea of rest in a hot, sleepy sea-calm is subtly suggested by the rhythmical balance of the long curves of the quiet fishing-boats and shading canvases, and the hot sunny glare over the watery expanse that shows the blue water only where the shadow of a boat's stern allows. Six blocks compassed the design and tonality of this charming print, but in Mr. Platt's latest, *Red Chestnuts*, he has planned a more definite and elaborate colour-scheme. Among the many British artists practising the Japanese method, Mrs. Austen Brown, Miss Ethel Kirkpatrick, and Miss Ada L. Collier are familiarly memorable, while an interesting recruit is Major F. A. Wilkinson. Yet other methods are also practised, and the colour-prints of Mr. E. A. Verpilleux, from engraved designs passed through an ordinary printing-press, have a distinguished place of their own among the

" FISH AND FOWL " (FROM " GENESIS ") BY PAUL NASH
(By courtesy of The Nonesuch Press and The Redfern Gallery)

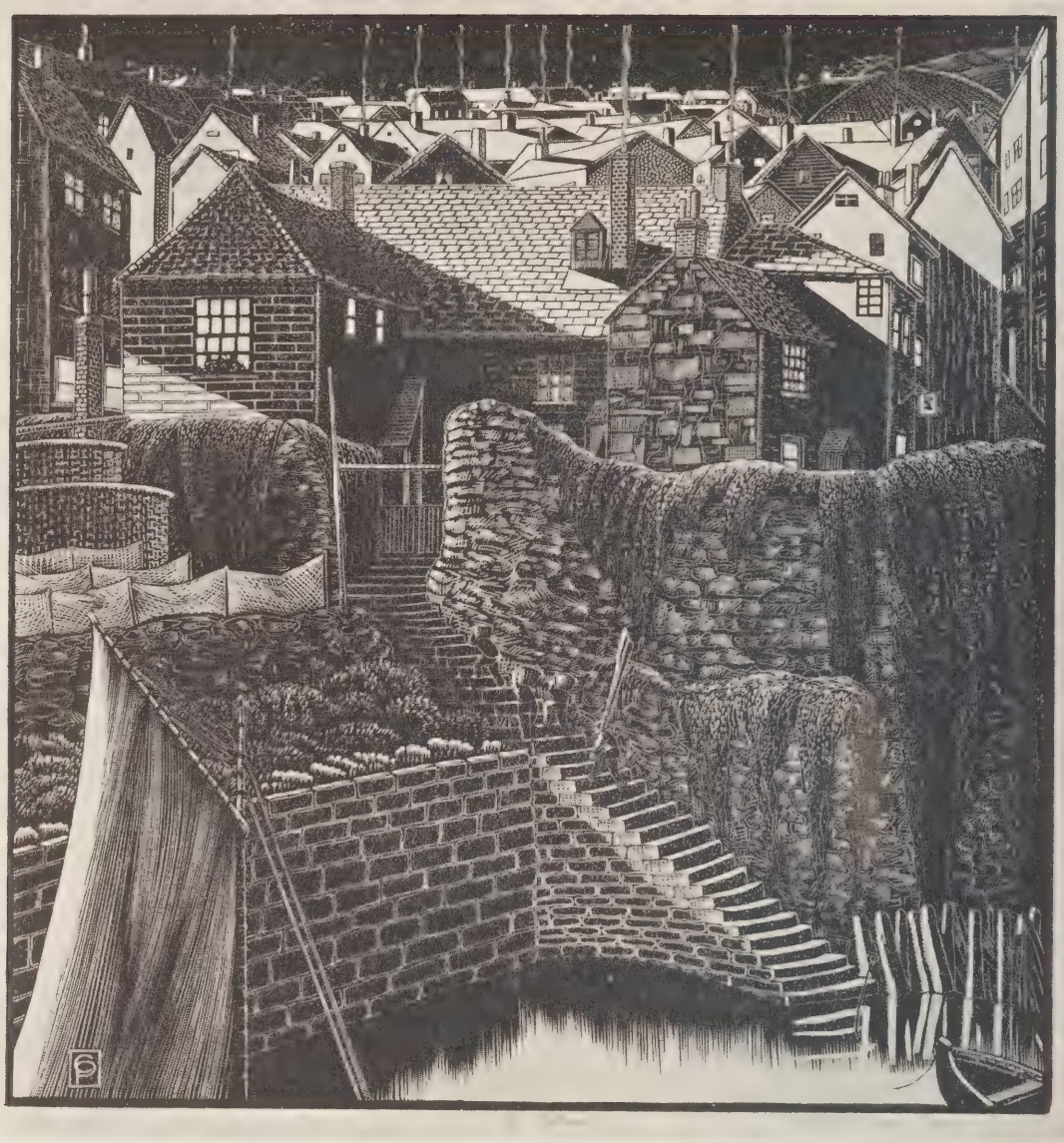
"MOTHER AND CHILD"
(By courtesy of The Redfern Gallery)

BY HESTER SAINSBURY

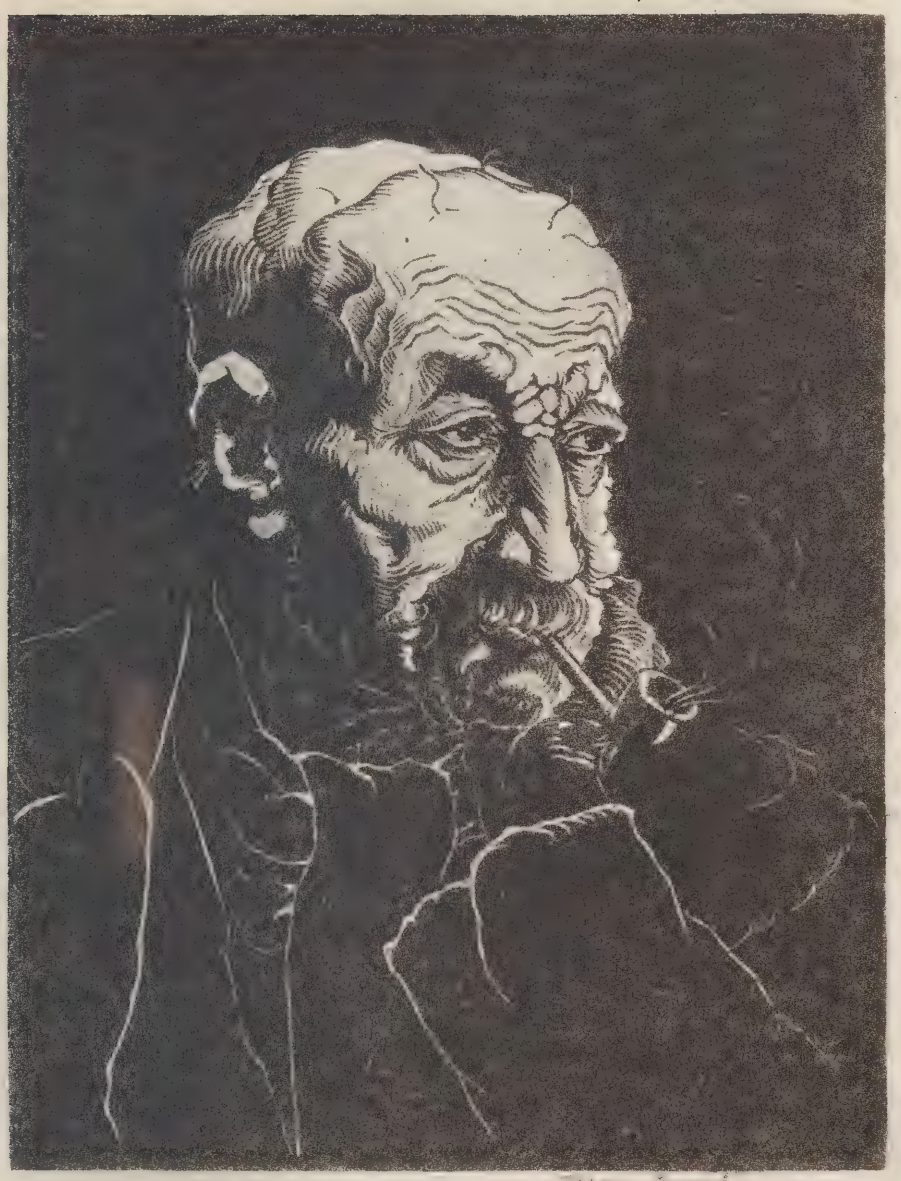
"WATERING SHEEP"
BY KATHLEEN BOYLE

(By courtesy of The Redfern Gallery)

"ADORATION OF THE SHEPHERDS" BY BERNARD RICE
(By courtesy of The St. George's Gallery)



"THE RETURN OF THE FISHERMAN" BY CLAUGHTON PELLEW
(By courtesy of The St. George's Gallery)



" THE SMOKER "

BY PERCY SMITH

prints of the day. In *St. Paul's—Twilight* (p. 51), a beautiful example, Mr. Verpilleux has not for the first time, used the Cathedral as a noble theme for design on the wood, but here its venerable beauty is emphasised by the actuality of the passing crowd and motor-traffic, while the colour-motive is an atmospheric impression of subtle appeal. *Evening on the Bure* is another of his recent prints, and very lovely is this Norfolk landscape with its calm riparian beauty, reflecting the young moon, the sailing barge and the windmills on the banks. Mr. Rigden Read is another maker of attractive colour-prints who uses the burin. In the decoratively composed *Roses* (p. 46), the pottery bowl is green, the roses cream, white and yellow, while in the prettily appealing *Little Fishes* and *The Batik Scarf*, Mr. Read shows further a delicate skill in the handling of the wood-block for colour-printing.

While many artists design their prints for hanging decoratively on the wall, not the least important feature of this artistic revival of wood-engraving is its wider recognition as a factor in the decoration of books. This, of course, was the original purpose of the woodcut, its *raison d'être*, in fact, and its natural compatibility with type for the decoration of the printed page was the motive and guiding principle of the modern revival. Indeed, the woodcut embellishment was an essential part of the beautiful works produced by those Presses of the 'nineties bearing the now classic

"THE SQUARE" BY JOHN F. GREENWOOD
(By courtesy of The St. George's Gallery)

"MARCHESA CASATI" (AFTER EPSTEIN) BY K. LEIGH-PEMBERTON
(By courtesy of The Redfern Gallery)

names of Vale and Eragny and Kelmscott. Yet there was little contemporary encouragement for those choice productions, and the regular publishers, profiting not at all by the executive example of Ricketts and Shannon, Sturge Moore and Pissarro, or by Morris's co-operative enthusiasm, continued to regard wood-engraving as only a reproductive method which had been entirely replaced by the photographic zinco-processes of modern usage. The last few years, however, have seen a promising change in the attitude of publishers, public and artists, and wood-engraving has been gradually coming into its own in this country as the natural ally of typography for book-illustration and adornment, an ideal which had been earlier realised in France in the book-production of many publishers as well as the societies of bibliophiles. While sporadically, notable books with woodcut illustrations have lately been issued by such important publishing houses as Macmillan, Constable, Duckworth, Dent, Jonathan Cape, Chapman and Hall, Gerald Howe and the Nonesuch Press, in the very forefront of this movement have been the activities of

the Golden Cockerel Press under the direction, for the last three years, of Mr. Robert Gibbings. Himself an accomplished wood-engraver of much artistic originality and craft-resource, with a fine feeling for the dignity and beauty of the printed page, Mr. Gibbings would seem to be an ideal director of such an enterprise. The Golden Cockerel Press is no mere name of a publishing concern, but actually it is a " press," where the book is completely produced amid harmonious surroundings, for the workshops are idyllically placed in a Berkshire garden with birds singing in the apple-trees. Although several of the most attractive books from this Press bear the distinctive decoration of Mr. Gibbings's own art, he has commissioned over three hundred engravings by artists of the wood-block, chosen not less for their sympathetic co-operation with the printers in the relation of engraving to type than for their capacity for graphic interpretation of the author. Lady Mabel Annesley, for instance, who is represented in these pages by the bold black and white of *The Tryst-Gate* (p. 12), has used the same free technique on some appropriately characteristic little head-pieces for " Songs from Robert Burns " ; Miss Celia M. Fiennes, a recruit of promising talent, with a technique of fine and flexible white line on black silhouette, has decorated " The Fables of Æsop " with some delightfully whimsical designs, *A Horse and an Ass*, being, perhaps, happiest in significance. Another wise choice was

" POLICEMAN IN A SNOWSTORM " BY CLAUDE FLIGHT

"SUSSEX CHURCH" BY ERIC RAVILIOUS
(By courtesy of The St. George's Gallery)

Mr. Jon Farleigh to illustrate Swift's "Selected Essays," for his enjoyment of his author's irony seems to lend a jolly spontaneity to the cutting of his designs, and invests them with a natural frankness characteristic of Swift's day; though quite another phase of Mr. Farleigh's talent is shown here in *Laurels* (p. 18), an independent decorative arrangement designed for the colour-print, yet so happy in its tonal values that it is equally attractive in monochrome. For witty illustration in authentic terms of wood-engraving I would commend Mr. John Nash in Swift's "Directions to Servants," some of the cuts being deliciously funny, though the artist's command of the tools and the wood in graving an ordered design may be seen to richer purpose in *Common Objects* (p. 15), with its variety of textures, and in this as well as in any of the English landscapes or pastoral scenes in which he sensitively coaxes Nature to his own needs of design, or even in his exquisite illustrations to Ovid's "Elegies," such, for instance, as *The Bird's Paradise*.

Swift, by the way, is evidently a favourite with the Golden Cockerel Press, but I am not sure that the two finely printed volumes gain much in

" BEETHOVEN " BY A. LOCK

decorative effect by the introduction of occasional colour-touches into the woodcuts of Mr. David Jones, whose remarkable illustrations to the " Book of Jonah," remind me somewhat of Mr. Eric Gill's use of both the white line and the black. The name of Ethelbert White, an artist seemingly steeped in pictorial modernity, would be a strange one to find allied with Spenser's " Wedding Songs," but that, himself a skilled guitarist, the temptation to make a coloured woodcut of an Elizabethan gentleman playing a guitar must have been irresistible as, to such an out-of-doors man, was the illustrating of Richard Jeffreys's " Story of My Heart." Yet you will find here, no less than in the brilliant *Sawing Logs* (p. 11) and *Portofino* (p. 10), this very individual artist's compactness of design and vivid conception of the graver's function, though the idiom of the wood is certainly more expressive in black and white. The Turkish wood-engraver, René Ben Sussan, seems to have been a curious choice for the illustration of John Marston's " The Metamorphosis of Pigmalion's Image," and the two-colour woodcuts are quaint rather than beautiful. On the other hand, in Mr. Noel Rooke's decorative scheme for " The Birth of Christ from the Gospel of St. Luke," the red ink with the black in the graven frontispiece of the Virgin and Child, and on several pages of print, gives the book a distinctive charm. The fine black and white, however, of Mr. Rooke's independent engraving is seen beautifully here in *Woodland* (p. 23), though his graphic interest in mountain structure may lend a more original look to his latest print, *Wind, Matterhorn,*

" GOLDFISH " BY C. C. WEBB
(By courtesy of The Redfern Gallery)

" THE OLD MAN " BY A. LOCK

from Moming. The harmonious collaboration of Mr. Eric Gill and Mr. Gibbings is producing some very choice books. Mr. Gill used his white line on black mass for form-definition in the charming volume of Enid Clay's " Sonnets and Verses," and the illustration to " Victory," is full of mysterious emotion. In the " Passion of Christ " that masterly black line of his is the expressive medium, and *The Crucifixion* (p. 16) is the artistic witness here. In " The Song of Solomon," passages of colour are associated with the pure black enveloping line, not invariably, it seems to me, with the sensuous appeal aimed at; but of exquisite promise is Mr. Gill's decoration of Chaucer's " Troilus and Criseyede." Mr. Gibbings has long been one of the most fertile and versatile of our wood-engravers, in fact he was making distinctive prints when few others were practising the medium, and always his sense of black and white pattern was significant and original. His amusing *Sitting Out* (p. 48)

"OATS" BY C. W. TAYLOR
(By courtesy of The St. George's Gallery)

shows him in that vein of contrasting black and white masses in significant shapes which he has used so often with striking effect, not least in the portrait impression of William Walcot. But as book-illustrator he adapts his manner to the expressive or decorative demands of the particular book. Take, for instance, his little cuts done for Lord Grey's "Falloden Papers" (Constable). Of his Golden Cockerel books, there are the dainty little landscapes, printed in blue, for the "Thoreau"; there is a suggestion of oriental richness in the brilliant white forms against black, with the delicate rhythms of the white line, in "Red Wise," by E. Powys Mathers (see illustration reproduced on p. 49); the black and white little pastorals among the verse in A. E. Coppard's lovely "Pelagea," the tremendous vigour of the "Samson and Delilah" designs, and the delightfully lively little figures cut to illustrate Henry Carey's "Songs and Poems." How Mr. Gibbings must have enjoyed the variety of mood which all these could allow him at his own sweet will, while the pages of a noble Lucian in course of decoration are keeping his mind and hand in happy harmony. This joy of creative work on the block with a view to the printed page is the significant note of the wood-engraved book-illustration of to-day, and it is good to learn that Mr. Eric

COLOUR WOODCUT BY Y. URUSHIBARA

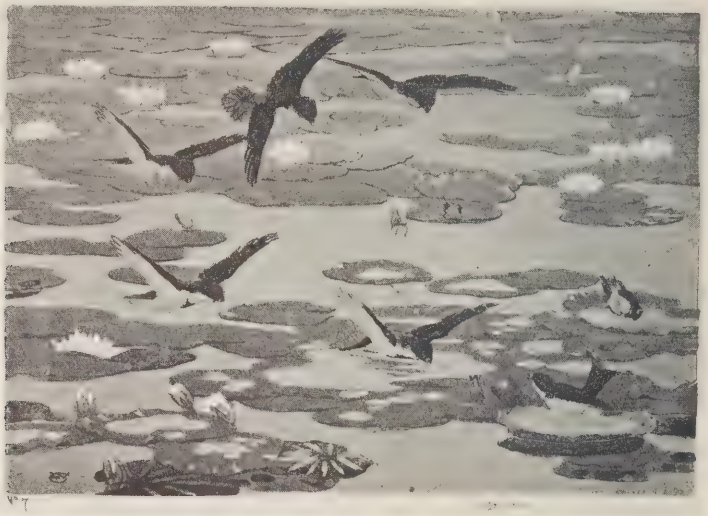
"FISH HAULERS"
BY GERTRUDE HERMES

(By courtesy of The St. George's Gallery)

"ITALIAN WASH-HOUSES"
BY B. HUGHES-STANTON

(By courtesy of The St. George's Gallery)

" ROSES " (COLOUR WOOD-CUT). BY A. RIGDEN READ



"THE BATHING-POOL" (COLOUR WOODCUT). BY W. GILES

" MADAME MENDING "
(By courtesy of The Redfern Gallery)

BY M. HAYTHORNE

" SITTING OUT "
(*By courtesy of The Golden Cockerel Press and The Redfern Gallery*)

BY ROBERT GIBBINGS

ILLUSTRATION FOR "RED WISE" BY ROBERT GIBBINGS
(By courtesy of The Golden Cockerel Press)

Ravilious, who has been doing some remarkably imaginative woodcuts, and is represented here by his brilliant print of the *Sussex Church* (p. 39), nestling rurally among the Downs, is the latest recruit to the Golden Cockerel engravers, confidently entrusted with Suckling's "Ballad of a Wedding." To book-illustration Mr. Stephen Bone devotes all his wood-engraving, and, as one might expect from the son of his distinguished father, he plies his graver with a vital draughtsmanship that results in prints of real significance. The wave-drawing in *The North Atlantic* (p. 9) is a noteworthy example, illustrating his

"FIGHTING WOLVES" BY BERNARD RICE
(By courtesy of The St. George's Gallery)

mother's book of Hebridean studies and poems, "Of the Western Isles," a happy collaboration repeated in other books.

Mr. Paul Nash has engraved for the Fleuron Press and for the Yale Press in America, but the most important and individual illustrative work he has done on the wood is for the "Genesis" issued by the Nonesuch Press. *Fish and Fowl* (p. 30) is reproduced here as an example, and as one looks at it—looks with thought as well as sight—the abstract idea of the creation of air and water with their elemental denizens

"ST. PAUL'S—TWILIGHT" BY E. A. VERPILLEUX

(By courtesy of Messrs. P. & D. Colnaghi & Co.)

gradually takes vivid form in the engraver's white strokes on the black. So we see this very original artist addressing his graphic powers with answering sincerity to his abstract conceptions of the whole creation: *Animals, Division of Light and Darkness, Sun and the Moon, The Stars Also*—never, I suppose, were wood-engravings more compact of elemental imagination. The wood lends itself splendidly to the lights and darks of these brilliant abstractions, and so Mr. Nash finds the medium a true comrade of his artistic attitude towards nature. This attitude has been happily interpreted by my discerning young *confrère*, Mr. William Gaunt, who wrote recently: "He sees more with the mind than the eyes. . . . He seeks to express the body of nature in abstract terms, to find the design inherent in it. He does not impose merely a decoration upon nature, but tries to elicit from it its plan and aspiration." As witnesses to this, I wish space would permit to show you here such characteristic prints as *Hanging Gardens* and *Dyke by the Road*. Still these, after all, are pictures, and, as I take up with cordial welcome the first issue of Mr. Furst's informingly attractive "Woodcut Annual" (Fleuron), I find Mr. Nash explaining his latest mood, how he is now "more interested in woodcut patterns than in woodcut pictures," and how he always feels it a "relief to be rid of the

"MIDI" BY BARBARA GREG
(*By courtesy of The St. George's Gallery*)

responsibility of representation." "Wood," he says, "seems to yield to the evolution of an abstract design or a decorative arabesque as stone excites the sculptor to the creation of pure form. For it is the glyptic character of engraving on wood which is its peculiar charm, so that the more the engraver cuts into his block—I do not mean literally in point of depth, in fractions of an inch—the greater his sense of contact with the reality of his expression." Pictorial abstraction of another kind is the aim of Mr. Claude Flight. He appears to be graphically interested only in movement seen in some particular phase of everyday life, the motor traffic of the street, swing-boats at a fair (the motive of a pleasingly original colour-print), the gyrating crowd in a Palais de Danse; but when he comes to the pictorial interpretation of the movement, he aims with infinite pains at imposing an arbitrary yet satisfying impression of the dynamic aspect of the thing seen. Mr. Flight is concerned not at all with the normal vision of the average man, but his own pictorial vision and its interpretation he explains in this way: "I analyse the various impressions which have interested me from the point of view of their different forces or rhythmic curves, searching for geometrical forms, such as have for us a subconscious associative appeal, by which I can express the skeleton, or construction, of the picture, for it is, in my opinion, by the selection and application of geometrical forms, and by these only, that we can get the unchangeable and universal, those inherited qualities necessary in a work of art." Now, in this curious woodcut (p. 38), Mr. Flight exemplifies his geometrically abstract method of vision, and the answer to the riddle of this amusing rhythmical pattern is *A Policeman Patrolling a London Street in a Snowstorm.* Had the policeman been on "point duty,"

"THE COW" BY CLAUGHTON PELLEW. *(By courtesy of The St. George's Gallery)*

"THE DAWN" BY PHILIP HAGREEN
(By courtesy of The St. George's Gallery)

static, in fact, with no atmospheric dynamics to disturb him, I question whether there would have been a woodcut, for really Mr. Flight is a motive-searching and very serious artist. So are they all, all serious artists, but with Mr. Douglas Percy Bliss, a young wood-engraver whose originality, skill and vivacity are bringing him rapidly to the front, an impish whimsicality has a delicious habit of making the seriousness break into smiles. His practical little book on "Wood Cuts," written for the Dryad Handicrafts, shows that he uses the medium because he enjoys it, and he illustrates his booklet almost entirely with old Crawhall's unpretentious woodcuts for the sake of their "jollity" and "freshness of outlook," and that would seem to be the spirit in which Mr. Bliss approaches his own work. His illustrations to Johnson's "Rasselas" are very spirited in their fanciful invention and richly ironic in significance; *Exit the Moralist* being alive with mocking laughter. His inventive command of his technique, with a black and white capriciousness stimulating his fancy, is as well seen in *The Poor House* (p. 29), with the grim humour of its satirical intent, as in the whimsical conceit of *Nesting Time*, with the birds in the tree-tops posing clamorously for their photographs. But the little "Ballad Theme" woodcuts have been illumined with flashes of pure imagination, making the subject one with the expression, especially the *Clerk Saunders* (p. 6), where the seven brothers, torches in hand, surprise the sleeping lovers. Not for the first time has the poignant simplicity of those wonderful old ballads inspired the modern wood-engraver, and it is interesting to recall from my last survey the unforgettable *Clerk Saunders' Ghost*, with its pathetic and mysterious beauty, by that imaginatively fertile engraver, Mrs. Gwendolen Raverat, and realise how the dramatic and the supernatural aspects of the same story may severally move to vital utterance throught the same medium talents so distinct in nature and character as her's and Mr. Bliss's. Mrs. Raverat has long mastered her

"HEAD" BY E. R. BREWS

BY M. G. TURBERVILLE

craft, and explored its resources artistically for all her expressive needs, but, however she may use her graver, the individuality of the refined and essential artist is always there, whether it be, in bold line and mass, a group of French peasants playing bowls, or, with exquisitely balanced incisions of the wood, those two lovely little prints, *The Lost Princess, No. 1,* or *The Balcony* (p. 4), with its design leading the eye delicately through a vista of enchanting homeliness. Mr. Sydney Lee must be very nearly the doyen of our practising wood-engravers, for it is exactly twenty-seven years since he cut his first design on the wood, and twenty-six since he first engraved, and his enthusiasm for the medium has never waned. A painter of unceasing industry, a craftsman expert in all the graphic methods, he had given the wood-block a rest for two or three years, but lately he has taken it up with fresh interest, and produced five new prints, three of which are of notable importance. *The Spanish Courtyard* (p. 20) is, I venture to think, Mr. Lee's masterpiece, surpassing in beauty and dignity of design and pictorial quality even the famous *Limestone Rock,* which has so long been first in favour with collectors. It is a very large print, intended for wall-decoration rather than the treasured retreat of the portfolio, and peculiarly telling for this purpose is the splendid balance of sunlight and shadow, with the subtle tone-gradations derived from the exquisite finesse with which he has differentiated the textures, such as the stone column on the left, and the animation of the scene with the figures so boldly silhouetted against the sunny façade of the hotel. This large block Mr. Lee engraved out of doors direct from the actual scene after, according to his custom, first planning out the main features of his design. *Top of the Hill* (p. 21), with the trees and the green sward so vividly seen against the light, is another remarkable piece of direct engraving from nature; while *The Wave,* which might have lost in reproduction much of the effect of its masterly technical achievement, is really a wonderful thing, on which the kindly shade of Hokusai might smile approvingly.

Not the least treasured of my book-possessions is Walter de la Mare's poetic anthology, "Come Hither," treasured not only for the precious bounty of that endearing poet's choice, but for the enchanting wood-engravings with which it is "embellished" by Alec Buckels. These are a constant joy, with their elfin fancy, their expressive delight in the happy wonderland of childhood and the lovable simplicities of nature, pictorially vivid in the graver's black and white magic that plays "Chorus," as it were, to the changing moods of the poets. And now, having given such a hostage to artistic fortune, to say nothing of other delightful interpretative pictures from the wood, Mr. Buckels tells me he will devote his graver no more to book-illustration, but only to independent design. In *St. Catherine on the Hill* (p. 3), an idealised Norfolk landscape,

" DOUARNENEZ—PORT AU COMMERCE " (COLOUR WOODCUT) BY J. CHADEL

WOODCUT IN TWO COLOURS BY GEORGES BRUYER

" LAVEUSE " BY A. DESLIGNIÈRES

" LES QUAIS " (VUES DE PARIS) BY JACQUES BOULLAIRE

60

" SÉRÉNITÉ "

BY J. B. VETTINER

" RETOUR DE PÊCHE " BY YVONNE JEAN

" LA MER MOUVANTE " BY PIERRE GUSMAN

BOOK ILLUSTRATION
64

BY MAXIMILIEN VOX

MENU DESIGNED FOR M. L. COMAR

BY MAXIMILIEN VOX

" SOLIESVILLE " BY PAULEMILE PISSARRO

he pleads his justification very persuasively. How charmingly he has composed the masses of arboreal foliage of their various kinds, willow, chestnut, beech, exquisitely distinguished, and how subtly the multitudinous stroke of his graver has wooed the sunshine to sing from leaf to leaf, and along the ripples of the willow-shadowed stream, then up and across the meadow on the hill to the distant church spire! A naturalist with a pictorial eye, an ornithologist particularly, Mr. Eric F. Daglish has a place of his own among our artists on the wood, by reason both of his chosen subject-matter and his decoratively individual manner of treating it. With delicate white lines on black, simply informing or elaborately grouped, and some rhythmic emphasis of white mass, he will depict the bird or quadruped amid its wonted surroundings of vegetable growth, so that these shall conform to a decorative pattern and yet seem to happen naturally. The bird may be on the bough, the frog on the marsh, the rabbit on the edge of the wood, but the artist's graver will be no less concerned with the branch and its leaves or cones, the reeds and the rushes, the undergrowth, than with the plumage, the skin, the fur. And what a knowledgeable master of varied plumage is Mr. Daglish; Bewick was scarcely more so, though, like Bewick's, his birds are rarely, if ever, seen in flight. But how decoratively alive they are! *The Bullfinch* (p. 5), speaks for the many, and it is good that engraving of this quality is put to the use of illustrating books for the nature-lover.

Now, as we turn our pages we shall see, in further characteristic examples, with what a rich variety of technical style and pictorial conception our engravers are making the black and white idiom of the wood respond authentically to their individual expression. That Miss Marcia Lane Foster has a keen eye for the humours of character, especially of the unsophisticated kind, and a mastery of its vivid presentation in terms of

broadly contrasted black and white, she shows in *Rooks* (p. 13), a remarkable study of coarse women of shadowed lives sitting in the sun, and, with an extraordinary unity of impression, in *Advice from the Gallery* (p. 22). In those laughing eyes and mouths, those hands too, under the flaring light, we can almost *hear* the noisy fun on the stage, and not Hogarth's *Laughing Audience* was more unanimous in expression. Then, look at Miss Vera Ross's piquant ballet comedy, *Le Rendez-vous d'Amour* (p. 6), Mr. Frank Medworth's delightfully domestic *Friday Night* (p. 9), and Miss Monica Rawlins's boldly fantastic *Scarecrow* (p. 24).

Landscape, especially in moods and aspects strongly influenced by the emphasis of light, makes constant appeal to our creative wood-engravers, the individual artist's conditions of design calling with the graver's suggestive incisions the forms of the ground, of trees and buildings and people. While Miss Dorothy Hurst, in *Winter* (p. 28), gives us a kind of lace-work pattern in the clump of trees, the keen wintry air over the snowbound landscape is vividly suggested, and the eye is drawn by homely association to the cottage windows. Mr. John F. Greenwood's reputation as an engraver of the English country, sensitively observed and finely planned on the block, is well established, and his interesting wood-cut series of the Cambridge Colleges shows his pictorial sympathies with buildings hallowed by associations. In *The Square* (p. 36) he has very skilfully concerned himself with the varied play of light on the cobbled space of this village of the hills. The rhythmic arrangement of tree stems and their foliage, the animated group of gossips in their midst, the hotel façade with its open jalousies, and the play of sunlight and

" UZERCHE " BY PAULEMILE PISSARRO

" TYPE DE JAVANAISE " BY GABRIEL FERRAND

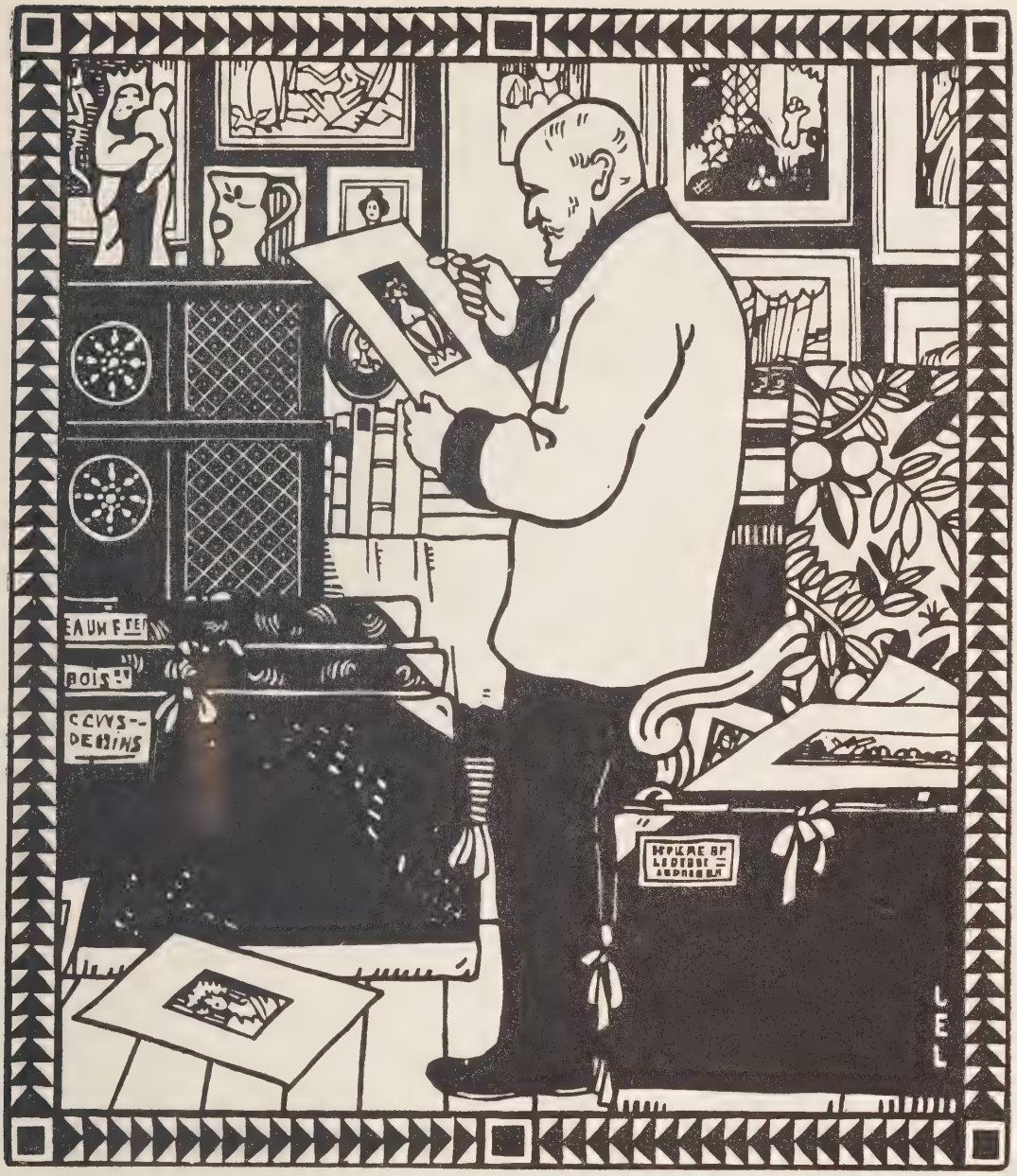
"LA CITÉ DE PARIS VUE DES TOITS DU LOUVRE" (COLOUR WOODCUT) BY ALFRED LATOUR

" LE PORT DE CONCARNEAU " BY LOUIS MOREAU

" RUE DE LA FONTAINE À NEVERS "

BY F. CHALANDRE

"LE RUISSEAU AUX LAPINS" BY GABRIEL BELOT



"A. LOTZ-BRISSONNEAU IN HIS LIBRARY" BY J. E. LABOUREUR

"LE VASE" BY HONORÉ BROUTELLE

"TREE IN FARMSTEAD"

BY PAUL BAUDIER

shadow, make a charming print of *Midi* (p. 53) by Miss Babara Greg, who graves her designs always with a graceful gaiety of conception and a ready precision of stroke. No less vivacity of design, though a busy London railway station lends itself less easily to grace, characterises Mr. Norman Janes's *Liverpool Street* (p. 27), but he has devoted his graver with as much skill and interest to the presentation of a lime-kiln at night, a canal-scene at Camden Town, and many aspects of peasant activity in France, while some of his small book-illustrations are delightful. It was the pleasure he felt in pushing the graver through the hard wood that led Mr. Allan McNab to make those distinguished line-engravings on copper of the Mediterranean ports by which he is best known; but in his work on the wood, such as this distinctive *Wash-Houses, Hyères* (p. 2), we find the same originality of design, the same fine sense of line and spacing, with black and white so harmoniously balanced. And as for the human interest, how busy the women, how leisured the men! With no less elaborateness of composition, though far more of detail, Mr. Claughton Pellew has built with his graver *The Fisherman's Return*

"PROVENCE" BY ROGER GRILLON

ILLUSTRATION FOR "LA BRIÈRE" BY M. MÉHEUT

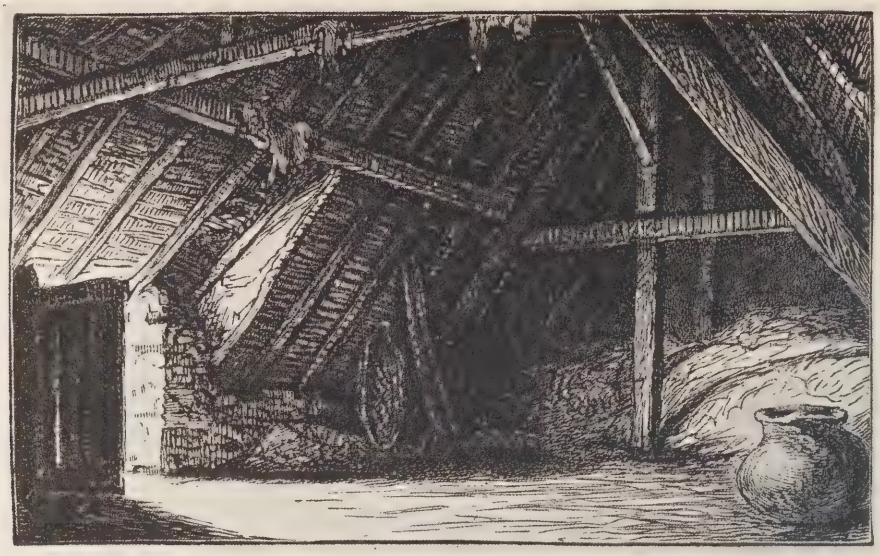
PREFACE

TITLE PAGE AND INITIAL FROM "TRAVEAUX ET JEUX RUSTIQUES" BY ALFRED LATOUR

"DUCK" BY GERMARINE DE COSTER

" LE LABOUREUR " BY JACQUES BELTRAND

" LE DERNIER DESSIN " BY HERMANN PAUL



ILLUSTRATIONS FOR
"POÈME DE LA MAISON"
(Pour le Cercle Lyonnais du Livre)

BY PIERRE GUSMAN

FROM "SEIZE VUES DE PARIS" BY ROBERT BONFILS

FRANCE

WOODCUT
IN TWO
COLOURS

BY ROBERT
BONFILS

"SIESTA" BY JOHN PLATT

(p. 34), a remarkable piece of representational engraving, with most skilful differentiation of the textures. In *Oats* (p. 42), that admirable landscape engraver, Mr. C. W. Taylor, is seen playing a bravura passage, so to speak, with his burin, and this must suffice to exemplify his varied work on the wood, which is in no way concerned with abstraction. *Fighting Wolves* (p. 50) and *Adoration of the Shepherds* (p. 33) are two very remarkable prints because they are the work of one of the most original wood-engravers in this country, and technically the most unorthodox. This is Mr. Bernard Rice, a young artist whom circumstances compelled for a time to live most adventurously in Bosnia, and the scenes he depicts on his woodcuts are vivid with experience. That fight with wolves is so exciting in the print because the actual incident was so exciting and terribly unforgettable in the artist's own experience. " How strange it seems, and new! " Those " adoring " shepherds are the Bosnian shepherds among whom he lived while he was sheep-farming in the mountains, and that " Madonna " belongs to the village we see in the background. And what a sense of actuality pervades the scene, what naturalness in the composition conveys the pictorial impression! But what of the technique? The grain of the wood has a lot to say; for Mr. Rice, who while in Bosnia made his own blocks of pieces of maplewood cut across the grain and glued closely together, cuts out the high lights with his graver in the usual way, then uses a mezzotint scraper for all the rest of the engraving. The wood, therefore, being scraped down in varying degrees for pictorial forms, the grain is helpful with its suggestions of tone. Other tools he uses besides the graver and scraper, all of which he makes as he needs them, such as a kind of roulette, the use of which we may see in the sky of *Fighting Wolves*. Mr. Rice's latest print from the wood, *Podgorica—Montenegro*, has something of the effect of a richly-toned mezzotint, and is curiously impressive. Some very decorative designs based on Balkan scenes he has printed on gold leaf. No English wood-engraver of the moment seems to be more popular than Miss Clare Leighton, who with a rich technique of white line, fine or bold, responsive to a vivacious and expressive draughtsmanship, has brought a fresh pictorial vision and characteristic insight to the everyday occupations of those who go down to the river in barges, or carry dried hops from the oast-house, or traffic in livestock, or work the land for their livelihood. In no print of hers, perhaps, are Miss Leighton's qualities more convincingly exemplified than in *Breaking up the Old Barge* (p. 8), a scene of real activity

PAGE ORNAMENTS BY ALFRED LATOUR

made the more impressive by the evening light and the shadows on the river. Miss Kathleen Boyle's *Watering Sheep* (p. 32) is a print of idyllic charm, which, but that the technique dates it as of to-day, might have been designed in the charming illustrative " 'sixties," say, in the studio of Frederick Sandys. Of a different pictorial and graphic conception altogether are four remarkable prints that seem to group themselves here by reason of the artist's synthetic preoccupation with the rounded human form disciplined by design. These are Miss Gertrude Hermes's *Fish Haulers* (p. 44), with its rhythmic vitality in the movements of the tugging men and girl, sailing-boats and flying birds; Mr. Blair Hughes-Stanton's very original *Italian Washhouses* (p. 45); the strangely rhythmical *Three Peasants Lose a Shilling* (p. 17), by Mr. Leon Underwood, whose art, constantly contriving the unexpected, has lately been particularly happy with an engraved cut; and Miss Helen Sainsbury's *Mother and Child* (p. 31) in beautiful design. In prints such as these we find the " simplification " and " bold synthesis" which Mr. Konody, in his Preface to the recent exhibition of the English Wood-Engraving Society, welcomes as the trend of the modern revival; but, of course, these essential qualities will be found in many diverse degrees and manifestations. It is, for instance, with a masterly simplicity that Mr. Percy Smith, whose initial letters decorate our pages, has graven the vivid character of that old man's head in *The Smoker* (p. 35). Then, with remarkably simple effect, Miss Leigh-Pemberton interprets not only the expressive vitality of Epstein's portrait-head, *Marchesa Casati* (p. 37), but the very texture of the bronze. Mr. Philip Hagreen's woodcuts interpret light and landscape with an emotional simplicity that gives them poetic distinction, for instance, *The Dawn* (p. 54), *Storm Cloud, The Wind.* Mr. Arthur Gaskin's charming accomplishment on the wood is seen in the child's head, *Margaret,* though he shows a more expressive manner in such prints as *The Snowstorm* and *Gathering Winter Fuel,* which lately

ILLUSTRATION FOR " LE ROMAN DES QUATRE " BY M. MORIN-JEAN

PAGE ORNAMENT (FOR "APHRODITE") BY M. MORIN-JEAN

secured his election to the Painter-Etchers and Engravers. Mr. Clifford C. Webb has so recently enjoyed the *éclat* of Mr. George Sheringham's praise in the STUDIO, that I need only say " Hear! Hear! " and point to the quality of the *Goldfish* (p. 40). Miss Vivien Gribble always had a distinctive style with her graver, and this she shows characteristically in her illustrations to " Tess of the d'Urbervilles " (p. 23). Mr. Robert Austin should be welcomed among the wood-engravers with his happy illustrations to his wife's book on San Bernadino, while the individual work of Mr. Charles Dillon McGurk may be found in its latest phase in " The New Book of Trees." Limits of space, however, unfortunately forbid comment on all our interesting wood-engravers; suffice it to name such artists as Mr. Steven Spurrier, a new recruit, Mr. Alan Durst, the sculptor, with, as one might expect, an original linear manner, Mr. Charles Ginner, Miss Margaret Pilkington, Mr. A. Swift, Miss Marjorie G. Turberville (p. 55), who graves the street-boy vivaciously in black and white, and has a pretty English way with the wood-block colour-print, Miss Muriel Jackson, Mr. Thomas Mackenzie, Mr. McDougal—but their name is legion.

" BIGAIDENNES AU TRAVAIL (BRETAGNE) " BY MATHURIN MÉHEUT

THE WOODCUT IN FRANCE

HE woodcut in France continues to flourish mainly because of the wide and sympathetic encouragement given to it in relation to the printed page by the publishers of books. In this the French publishers gave a long lead to our own, and readers of Monsieur Léon Pichon's interesting volume, " The New Book-Illustration in France " (STUDIO Special Winter Number, 1924), will remember how important a share the wood-engravers had in the work under that authoritative writer's survey. Since he covered the ground so fully, it is less for their book-illustrating interest that I approach the French wood-engravers' recent activities; for many independent prints of artistic importance are still made from the wood, although M. J. E. Laboureur informs me that the younger generation of French engravers are much less interested in wood-engraving, and that in the last exhibition of the Peintres-Graveurs Indépendents, a lively society of which he is the leading spirit, the proportion of woodcuts to other engravings was quite insignificant. M. Laboureur himself has all but ceased to engrave on wood, devoting his burin instead to the copper, but, although it does not accord with his latest conception of design, he has consented to be represented in these pages by the charmingly personal *Portrait of M. Lotz-Brissonneau* (p. 73), showing that eminent connoisseur in his study. M. Pierre Gusman, to whose enthusiasm and beneficent activities the art of the wood-engraver in France owes so much, not least in his capacity as Honorary Secretary of the very live and influential Société de la Gravure sur Bois Originale, which he and the late Auguste Lepère founded together, explains, perhaps, the waning interest of the younger generation of the Indépendents when he writes me: " *Le temps des bois ' coupés à la hache ' est déjà loin. Les Amateurs négligent maintenant cette manière trop facile, et tendent dorénavant vers un autre goût. Ils recherchent ce qui est plus rare et ce que tout graveur ne peut pas faire. Or il y ont trop de graveurs improvisés qui ne peuvent pas évoluer car ils ne connaissent pas les secrets de la technique complète.*" M. Gusman's own knowledge of the technique is complete, and, as we see in the two elaborately linear little *Illustrations for " Poème de la Maison "* (p. 82) and the freer open line of *La Mer Mouvante* (p. 63), he distinguishes between the engraving destined to accompany type and that for the independent print, using the graver delicately on the end-grain wood for the one and the bold cut on the plank of the wood for the other. The art of M. Jacques Beltrand, another of the leading veterans of the woodcut in France, is represented here, in *Le Laboureur* (p. 80), a beautiful

INITIAL LETTER BY ALFRED LATOUR.

"DESCENT FROM THE CROSS"

BY L. WENCKEBACH

" DUNES—PHEASANTS " BY B. ESSERS

print in two tones typical of his pictorial interpretation of French landscape, full of sunshine and the gladness of summer in the fields. Here he suggests more of a painter's rendering of tree and bush, whereas in prints such as *Le Vieil Arbre* and *Le Saule*, branch and leafage are more definitely graven with no less charm. An interesting phase of M. Beltrand's versatility is his representation of the French cathedrals, but his work is very wide in its range of subject and method. Trees in varying phases of light seem chiefly to interest M. Paul Baudier as the dominant motives of his graven landscapes, and beautiful natural effects he attains always within the conditions of good design. This tree at the back of the farm-house (p. 75) is a characteristic example, making with its multiplicity of branch and full foliage an engaging pattern against the sunlight on the buildings and the hayrick. But a rainstorm beating dramatically over a cornfield M. Baudier can enjoy with his graver on the wood-block as well as the quiet romance of light in the farmstead or the woodland. Richly luminous are the landscapes of M. J. B. Vettiner, with their gracious classical air, and shadows of deepest black emphasising the sun's white accents upon the cypress trees and the nymphs that " exist beautifully " among them, as in *Sérénité* (p. 61). Like Keats, M. Vettiner would seem never to see a tree without the dryad. M. Roger Grillon is another noted artist for whom the wood-nymph has a pictorial allure, but here, at least, in the bare simplicity of this black and white impression of *Provence* (p. 76), she plays her decorative part very modestly. In a print of purely decorative interest, called *Le Voilier*, a sailing-vessel running with the wind in a choppy sea, and a luscious design of print and flowers asserting an ornamental purpose below, this painter of distinction reveals more fully his gift for the woodcut. In *Le Ruisseau aux Lapins* (p. 72), with the shoots of the pollard willows weaving a pattern, M. Gabriel Belot is seen in an austere landscape mood, but this interesting artist may be preferred in the humanly sympathetic wood-engravings he made for " Voyage de la Rue des Écouffes à la Rue des Rosiers." His very large woodcut, *L'Ame de la Forêt*, I have seen only in a photograph, but the design for all its elaboration is full of simple feeling for the creatures of nature. M. Paulemile Pissarro had always a fond eye for the rustic scene, but engaging in their simplicity of treatment are his country-town impressions, such as *Soliesville* and *Uzerche* (p. 66 and p. 67). Very different in conception and technique, yet expressive in the very idiom of the wood, are M. Jacques Boullaire's " Vues de Paris," of which *Les Quais* (p. 60) is a typical example. His vision is an artist's, the way he commands his tonal variety, and his appreciation of the glyptic nature of wood-engraving, as evident in those trees, show what resourceful craftsmanship is at his art's service. It is interesting to turn to the broad

" PAPUAN WOMAN " BY TEN KLOOSTER

design and tonal simplicity of *La Cité de Paris vue des Toits du Louvre* (p. 69), by M. Alfred Latour, that decorative book-illustrator to whose beautiful and inventive work for the printed page M. Léon Pichon has so lately paid such cordial tribute that it would be superfluous to praise it here. The same may be said with regard to that extraordinary versatile master of book-decoration, M. Robert Bonfils, who, although he has been lately enjoying excursions into the domains of etching and colour-lithography, has lately engraved on wood for colour-printing some exquisite ornamental borders and pictorial designs for a beautifully printed thirteenth-century story, "La Châtelaine de Vergy," and also, for printing with an additional tone-block, a characteristic series of *Seize Vues de Paris* (pp. 83 and 84). The rain battering on Notre Dame and the funeral procession lends curious animation to the scene, with the rounds and ovals of the following umbrellas. *Le Vase* (p. 74), in which the boisterous jollity of the Dionysiac festival dance vitalises a gracious design with wild rhythmical movement, represents M. Honoré Broutelle, one of the most imaginative of contemporary wood-engravers, and makes a happy companion for his delightful print "La Ronde Bretonne," with the gay swinging motion of its communal dance. M. Broutelle's range of subject is extraordinarily wide, and he can interpret with equal power, insight, and originality the symbolic poems of Henri de Regnier, the tremendously dramatic significance of *L'Un de vous me trahira!* and the simpler human drama of deadly jealousy among rustic folk. He is a really vital artist. Brittany and its people have always inspired interesting artists, many of them native and racy of the soil. M. Mathurin Méheut, a noted painter and wood-engraver, is one of these, and *Bigaidennes au Travail—Bretagne* (p. 89) and *La Brière* (p. 77), witness characteristically to his intimate verity of vision. Another sympathetic and vivacious interpreter of the local scene, with a lucid expressiveness in the black and white of the woodcut, is Madame Yvonne Jean, whose *Retour de Pêche, Finistère* (p. 62) and *Le Ravaudage des filets, près Douarnenez*, are fine prints. There is an elegant distinction about the designs of M. Maximilian Vox, which he incises with a bold graver on the block. The manners and modes of other days remote enough to give them a detached air, an air, of course, of elegance, seem to inspire most happily the graces of his fancy, and here (p. 64), we see them in a charming embodiment of the gallant, fearless spirit of adventurous youth, and (p. 65) in a quaintly original design for a *menu*, a much curled and feathered Columbine with Harlequin tripping a very "light fantastic toe." In his illustrations to Léon Gozlan's "Balzac en Pantoufles," however, we see M. Vox enjoying in coloured woodcut opportunities after his heart for imaginative portraiture of the Parisian

'thirties and 'forties. From the tapestry background of M. Vox's *menu* we turn to the old Batik hanging against which the charming *Type de Javanaise* (p. 68) is portrayed by Mlle Gabriel Ferrand, who was the first French painter to visit Java and Bali.

That M. Morin Jean has a fine decorative conception of genuine wood-cut design I recognised long ago, and am glad to welcome for the adornment of these pages some delightful little engravings lately done for two books of the " Livre de demain " series, published by Artheme Fayaud et Cie, " Le Roman des Quatre " and " Aphrodite de Pierre Louys " (p. 88). M. Louis Moreau's *Concarneau* (p. 70) represents an artist who contrives charm on the wood-block through an artistic outlook which is always sympathetic with the simpler aspects of life, with the workers in the fields, the mills, on the roads, the fisherfolk, as well as the brother-artist who must paint his Notre Dame with a curious crowd at his elbow, and the patient queue waiting to get into the Théâtre Français. The versatility of M. Georges Bruyer's industry is astonishing, and everything he does has a vivacious and personal charm. The *Man with the Watering Pot* (p. 58) is one of these. When Fernand Chalandre died three years ago, French wood-engraving lost a masterly exponent of real charm, and the ancient town of Nevers its loving interpreter, who for years had devoted his sensitive art, in a happy balance of light and shadow, to the mellow picturesqueness of his birthplace and his humbler town-folk, as we see in this romantic little vista (p. 71). M. André Deslignières's direct method of expression on the wood, with only the essentials of his design engaging his graver, is seen as convincingly in his colour-prints or his *camaïeus* as when his conception is for the black and white impressions. *La Laveuse* (p. 59), for instance, has all this interesting artist's allure. When M. Hermann-Paul discarded lithography for wood-engraving he brought to that venerable art in its healthy revival the stimulating gifts of a fresh and alert vision with an expressive irony and wit, as well as a deep and wide human sympathy. And then the mortal pathos of *Le Dernier Dessin* (p. 81), what a wealth of significance with what economy of art! M. Hermann-Paul's colour-prints, such as the dainty *L'Espagnole* from five blocks, are not done by the Japanese method, which does not seem to be thriving so well in France as it promised to do a few years ago. But M. Chadel, a very sensitive artist and vital draughtsman, has used it with artistic charm, especially for landscape, as we see here in *Douarnenez—Port de Commerce* (p. 57), a delicate print full of colour-suggestion even in half-tone. The same might be said of Mademoiselle de Coster's *Duck* (p. 96), an admirable presentation of the bird.

" CIRCE " BY H. VAN DER STOK

BY JAN POORTENAR

BY JAN POORTENAR

" L'ARBRE "

BY J. G. VELDHEER

" THE MEETING " BY N. EEKMAN

"THE FISH"
BY J. G.
VELDHEER

"PIETÀ"

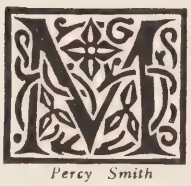
BY KAREL
VAN VEEN

"SERPENT AND DEER" BY TEN KLOOSTER

"PAUWIES" BY S. JESSURUN DE MESQUITA

ILLUSTRATION FOR "NORWEGIAN BALLADS" BY OLAF WILLUMS

THE WOODCUT IN HOLLAND

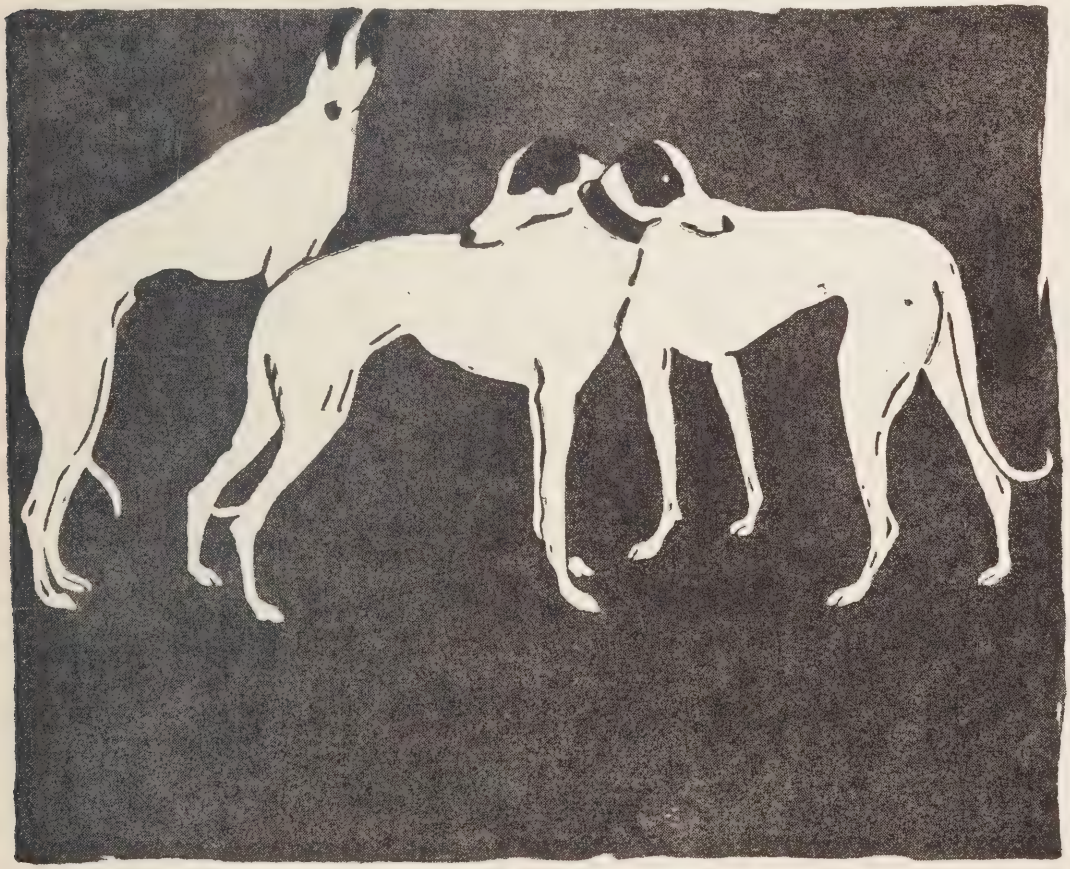

Percy Smith

MR. VELDHEER, although painting has occupied him the last two years to the exclusion of any fresh work on the wood, may yet be considered the practising veteran of the woodcut in Holland. It was the work of William Morris that inspired him in 1895 to make his first essay in wood-engraving for book-illustration, and his second book, " Old Towns on the Zuider-see," illustrated in collaboration with Mr. Niewenkamp, was published in London by Fisher Unwin. After a while he gave up the graver for the knife, and he is represented here by two aspects of his way with the wood, the elaborate study of *The Tree* (p. 99) and the boldly vivid conception of *The Fish* (p. 101) in a swirl of water. An artist of considerable inventive power who has also exercised an important influence on the modern revival, an influence mainly in the direction of significantly decorative design in rhythmically conceived shapes of black and white boldly contrasted and with rich linear definition, is Mr. H. Van der Stok, and one may cite as particularly beautiful examples this *Circe* (p. 97), *The Fine Quarry,* and *Sagittarius,* from the " Constellations of the Zodiac " series. Another interesting variety of manner is that of Mr. S. Jessurun de Mesquita, which is seen with engaging decorative effect in this bird, *Pauwies* (p. 104). These represent what we may call, perhaps, the older generation of contemporary Dutch wood-engravers, and midway between these and the younger generation comes Mr. Jan Poortenar, whose work is well known in England, though better as painter and etcher than engraver on wood, latterly, indeed, chiefly for the interesting practical results of his two years extensive travel in the Dutch East Indies. It was there that he found the motives for the distinctive little woodcuts on page 98. It was also in Holland's island possessions in the Far East that Mr. Ten Klooster found all the inspiration for his remarkable woodcuts. Himself partly of Javanese origin, it was while engaged on a Government mission out there that, painter though he was, he saw in the characteristic incidents of the primitive native life among the islands wonderfully decorative suggestions for black and white design, which could not be rendered so well by any other medium than woodcut. And with what individuality of conception, and what sure craftsmanship, he cuts his simplified designs we see here in the *Papuan Woman* (p. 94), standing nude in her canoe, resplendent against the waters of the creek with the mountain background and the palms on the shore. Companions to this might be *The Warrior* and *The Victor,* while of cognate interest are those fine prints, *The Harbour* and *The Creek.* More recent is *Serpent and Deer* (p. 103), with its intriguing pattern of light playing on the graceful creatures of the

"BEFORE THE STORM"
(By courtesy of Messrs. Harold W. Bromhead, Ltd.)

BY LEO FRANK

forest, the vegetation, and the deadly reptile coiling along the bough. The atmosphere of Java seems to have proved artistically stimulating of late, yet Mr. B. Essers, who was born there thirty-four years ago, studied art for a year in London at the Royal College, then learnt etching in Holland, where he began making woodcuts when he was twenty-one, after finding out the technique for himself. That the medium is peculiarly sympathetic to his fine sense of design we may see in this charmingly planned *Dunes—Pheasants* (p. 92), with the beautiful curves of the birds' tails playing a rhythmical part with the undulations of the dunes, while here the adroit grouping of white dots, as in *Mimosa Tree* and *The Crucifixion*, a largely conceived and impressive composition with much individuality in the treatment of the multitude, the arrangement of white lines varies the black with the effect of grey tones. Mr. L. Wenckebach is one of the most interesting and talented of the younger Dutch artists who seek expression on the wood-block, though lately his work as a sculptor of big stone figures has lessened his output of woodcuts. In the Bible and the Apocrypha he has found themes for many fine prints, but



" GREYHOUNDS " BY HARRIET SUNDSTROM

"THE ROCK" BY SIGGA BERGSTRÖM

never in any woodcut of his that I have seen has his art been so beautifully expressive with the emotional significance of the subject as in this *Descent from the Cross* (p. 91). With all the pictorial impressiveness of the scene, its immortal human pathos is implicit in the simple modern treatment of the figures. Now, turn to the beautiful *Pietà* (p. 102) of Mr. Karel Van Veen, a young artist of very remarkable talent, and you will find a woodcut of extraordinary quality, decoratively satisfying in the formal black and white balance of the design, with an impression of wonderfully sweet and tender sympathy, and so deeply human that the Dutch peasant costumes and the curious environment will suggest no anachronism or incongruity. Mr. N. Eekman uses an effective woodcut technique to present a curiously angular conception of the human figure, but he adapts this expressively to an austere conception of design and the movements of life. *The Meeting* (p. 100) is a print of a significance that sets one guessing.

'COCKFIGHT' BY C. O. PETERSEN

"LANDSCAPE" (COLOUR WOODCUT)

BY RAGNHILD NORDENSTEN

"ON THE OUTSKIRTS" (COLOUR WOODCUT)

BY H. J. STRÅÅT

THE WOODCUT IN SWEDEN AND NORWAY

Olaf Willums

URING the year 1905 at an exhibition of graphic art at Stockholm, contemporary Swedish artists made their first appearance with original wood-engravings, and the work of the two most prominent exhibitors on that occasion is welcomed to-day in our pages. Here is Miss Harriet Sundström, with her *Greyhounds* (p. 109), the white of their shapely bodies patterning so pleasantly on the black. She was the founder and president in 1912 of the Swedish Society of original wood-engravers, which has been an active participator in many international exhibitions of the zylographic art, and her own activities on the wood-block have been concerned with book-plate designs and the representation of animals, principally horses and dogs. And here is the vivacious art of Mr. C. O. Petersen, seen in this very vigorous *Cockfight* (p. 111), with a truly decorative use of black and white in vivid contrast. Both Mr. Petersen, who is, I believe, a valued contributor to " Simplicissimus," and Miss Sundström have done much to stimulate the use of the woodcut in book-illustration and ornament. *Columbines* (p. 115) shows Mrs. S. Magnus Lagercrantz as a delightfully artistic engraver of flowers, which she has made her speciality, her most important work being her illustrations for " The Flowers," a volume of verse by the Swedish poet Atterborn. *Child's Head* (p. 116) exemplifies with a sweet linear simplicity the child. portraiture for which Miss Annie Bergman is noted. Mr. Sigga Bergström devotes himself to book-illustrations, as well as portraiture and landscape, and I imagine that *The Rock* (p. 110), with that black figure at the edge of the cliff silhouetted so dramatically against that tremendously stormy sky, must illustrate some story or allegory. *On the Outskirts* (p. 113) is one of the most convincing snow-pictures I can remember, and it is a fine achievement of the woodcut's back and white;

"COLUMBINE" BY S. MAGNUS-LAGERCRANTZ

"CHILD'S HEAD" BY ANNIE BERGMAN

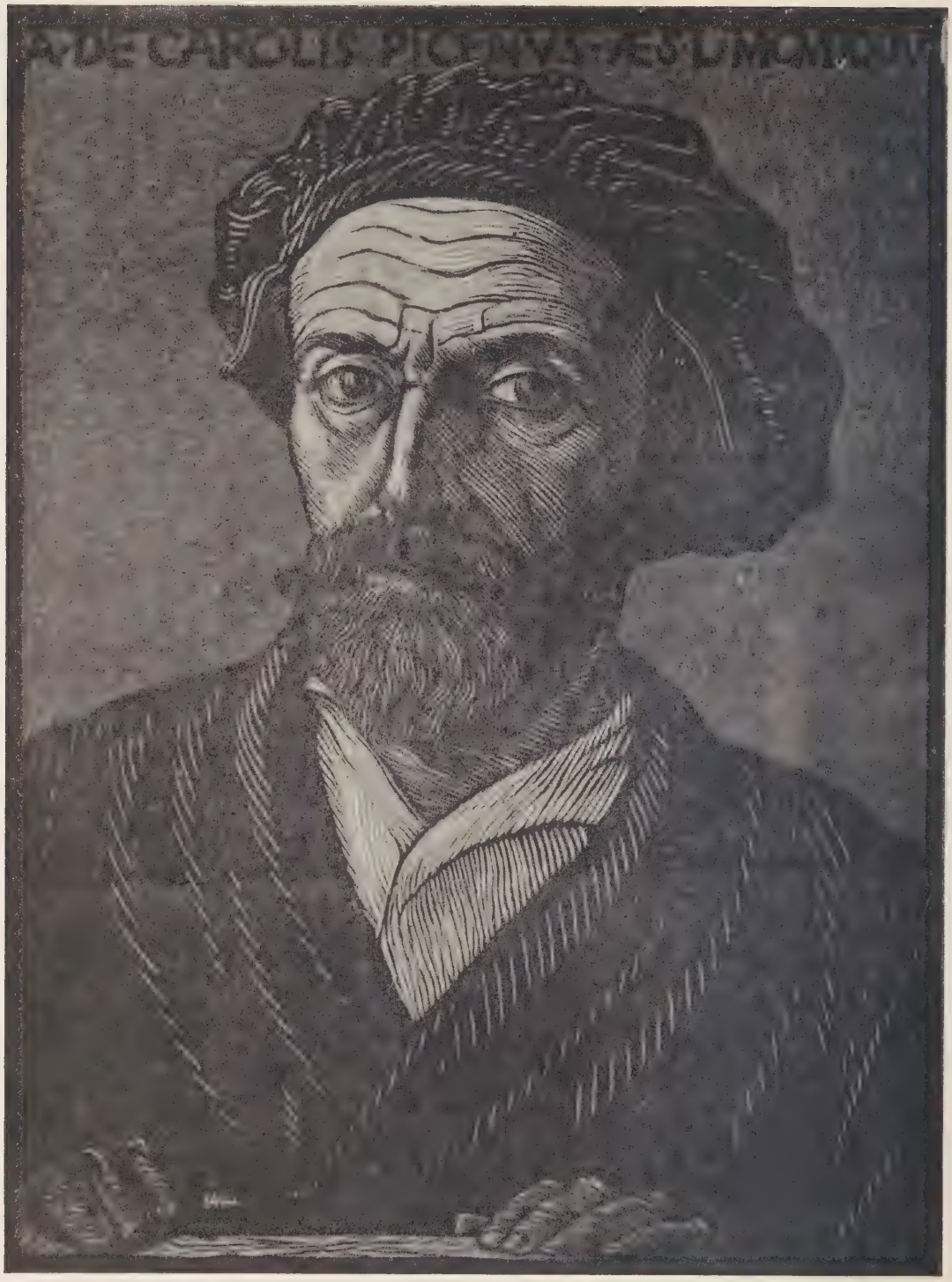
it makes one anxious to see more of Mr. Hjalmar Strråt's landscapes, and not less his scenes of sport and family life. Remarkable too, is *Landscape* (p. 112) by Miss Ragnhild Nordensten, also a snow-scene, but the treatment here is more deliberately decorative, especially in the arrangement of the snow-patched trees in the foreground, and the black and white angular shapes that compose the landscape. I am told that Greek mythology inspires a good deal of Miss Nordensten's wood-engraving, but I rejoice that it does not prevent her making landscapes such as this. Mr. Reuben Eldh's *Woman* (p. 117), sits nude on the wet ground under an ominous sky, crouching with bent head and supplicating hands. The significance of his conception will scarcely be acceptable to the modern woman, but Mr. Eldh's linear manner distinguishes him from other Swedish-engravers.

" WOMAN "

BY RUBEN ELDH

"S. FRANCESCO" BY A. DE CAROLIS

" PORTRAIT OF DANTE DE CAROLIS " BY DIEGO PETTINELLI



" SELF PORTRAIT " BY A. DE CAROLIS

THE WOODCUT IN ITALY

Percy Smith

TALY long ago gave us standards of beauty in wood-engraving, and to the book-decoration of the early Venetian and Florentine engravers, and their chiaroscuro prints, we owe in a large measure the inspiration of the modern revival. In Italy now there are several engravers who are not only maintaining the classic traditions, but are producing beautiful woodcuts. The doyen of these is the painter-engraver, Adolfo de Carolis, and, as we see his fine physiognomy in the chiaroscuro *Self-Portrait* (p. 120), he might have stepped right out of the fifteenth or sixteenth century, and taken his place beside Ugo da Carpi. For Signor de Carolis is a master of the chiaroscuro from two or three blocks, and he has used it with splendid effect for a number of different themes; for *San Francesco* (p. 118), with a radiant sweetness; for *Donne sul Lido Adriatico*, with a delightful pictorial touch, and for modern portraiture. But in black and white he also has the classic touch, as in his illustrations to Gabriele d'Annunzio's "Notturno," or the charming *Le Reveil.* Signor de Carolis, moreover has written a valuable little book on the technique of "La Xilographia." Signor Antonelli Moroni has used the early Florentine manner of black line, with white for the accessories, in this very naïve *San Francesco* (p. 122), with its amusing assembly of birds that fill the design so well. But, perhaps, his most significant work on the wood is to be seen in his *Ex Libris* blocks, some of which are quite masterly; then, we must not forget a finely-modelled chiaroscuro portrait of his grandmother, and, in the same way, a beautiful design of Eve and the Serpent. Curiously effective is the method employed by Signor Diego Pettinelli for

ILLUSTRATION FOR "THE DECAMERON" BY BENVENUTO DISERTORI

"S. FRANCESCO" BY ANTONELLO MORONI

"ROSES" BY CHARLOTTE ROLLINS

"LA MUSA DEL LORETO" BY BENVENUTO DISERTORI

his *Ritratto di Dante de Carolis* (p. 119), with the beams of this long interior, and the light coming from the far window, as well as those on the left, but Signor Pettinelli has ways of his own. He can do most delicate book-plates in the traditional line-manner, and he will engrave large designs, like *La Notte*, which at first sight look like chalk drawings, yet are really wood-engravings though with a different technique; but, perhaps, *Colombi* shows him at his happiest and most spontaneous. Signor Benvenuto Disertori is a very interesting artist, who engraves because he must; etching, in a linear manner of his own, occupies him mostly in portraying the ancient cities of Italy, for he has a mediæval turn of mind, and immerses himself in the life and thought of bygone centuries, but his wood-engravings are characteristic. An illustration to one of the "Decameron" stories is seen here (p. 121), with its severe uniform line defining the dormitory; and *La Musa del Loreto*, a rhythmical design which seems to have created itself on the wood, so spontaneous is the impression. Then, of course, Signor Disertori cuts formal designs for *Ex Libris* with an equal charm. There are several other distinguished Italian engravers of the classic school, such as Signor Ettore di Giorgio, Signor Francesco Moroni, Signor Carlo Guarnieri, and Signor Gianetto Malmerendi; but Signor Cozzani, of the *Eroica*, is the godfather of all serious Italian wood-engravers.

" BLOSSOM "

BY KARL HENNEMANN

"CACTUS" BY GERHARD SY

"PREACHING TO THE BIRDS" BY E. FEYERABEND

"ICE WORKERS" BY PROFESSOR WALTHER KLEMM

"PEACE" BY E. FEYERABEND

"FIGHT" BY ELSE WIEGAND

THE WOODCUT IN GERMANY AND AUSTRIA

Percy Smith

AMONG the German engravers Professor Emil Orlik is the doyen, having been the earliest to bring to Germany the Japanese method, but he is readily at home with all the methods, and here he is just as happy with the details of the *Alter Schlossbrunnen* (p. 132). Professor Walther Klemm ranks very highly among German engravers, and he has seen fit to alter his style here markedly to introduce the different casual incidents. *Ice Workers* (p. 129) shows the various people concerned in the industry with their horses and carts all busily engaged. Schiestl's *Der Tod von Basel*, the lean and shrivelled shanks of the poor man in the cemetery, with Death taking the place of the sexton, and the clouds behind, are fine; and the gallant struggle *Anno 1525* (p. 135) with Death leading the oafs forward, these are also virile. In *Fight* (p. 131), Fräulein Wiegand shows feline ferocity at its beginning; while *The House* (p. 133), by Fräulein Schmedes, is beautifully patterned by tree, house and pond. Herr Weinitschke has an ungovernably realistic print, *Ducks* (p. 136), and *Cactus* (p. 127), by Herr Gerhard Sy, is one of those prints which would fail to make much effect without the significance of design; what here he gets is design. *Preaching to the Birds* (p. 128) is by Herr Erich Feyerabend, a significant image, very sincere in its spirit of truth, and very kindly to the graven line; and then there is *Peace* (p. 130), a very pleasant little dinner for the important person of the party, while the ordinary parental pair, heavy and muscular, are quite subsidiary, all the accessories being engraved with care. So, too, with *Blossom* (p. 126), here Herr Karl Henne-

"ALTER SCHLOSSBRUNNEN" BY PROFESSOR EMIL ORLIK

"THE HOUSE" BY GRETA SCHMEDES

mann has revelled in a kind of flotsam of the field. *The Treasure* (p. 134), is a kind of imaginary haunt, over which the tree-rabbit of the forest keeps watch. With hungry eyes everywhere, though the wayfarer's eyes from outside seem to glisten in terror—as the feature gleams at the wretched creature. And living in a crowded, animated village scene, a pastoral scene too, is the Benedictine monk at St. Paul, Carinthia, Herr Switbert Lobisser, who does these things.

Madame Norberthine Breslern-Roth has tried so many of her natural figures of the birds as to result in a number. *Angora Cat* (p. 161), she looks as though something had been taken away, yet she looks for the missing thing, and asks with her eyes for it. Madame Breslern-Roth has

"THE TREASURE" BY SWITBERT LOBISSER
(*By courtesy of Messrs. Harold W. Bromhead, Ltd.*

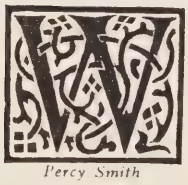
used her Japanese methods of some four blocks, or so on numbers of animals, in all of which she figures some characteristics which the sound of the forest disperse, and she shows them in their natural surroundings, the warring things with the sharp claws. The gathering for the storm, the man and the horse that have to face it, the tree that seems to have caught the fury of the wind, before it hurls, and the folk to hold. *Before the Storm* (p. 107), by Leo Frank, this is the keynote, though his brother, Hans Frank, with *Winter Landscape*, and Engelbert Lap, with *After the Rain*, have the same beautiful tones, though the links are entirely different.

"ANNO 1525"
(By courtesy of Verlag Fritz Heyder, Berlin

BY RUDOLF SCHIESTL

"DUCKS" BY HILDEGARD WEINITSCHKE

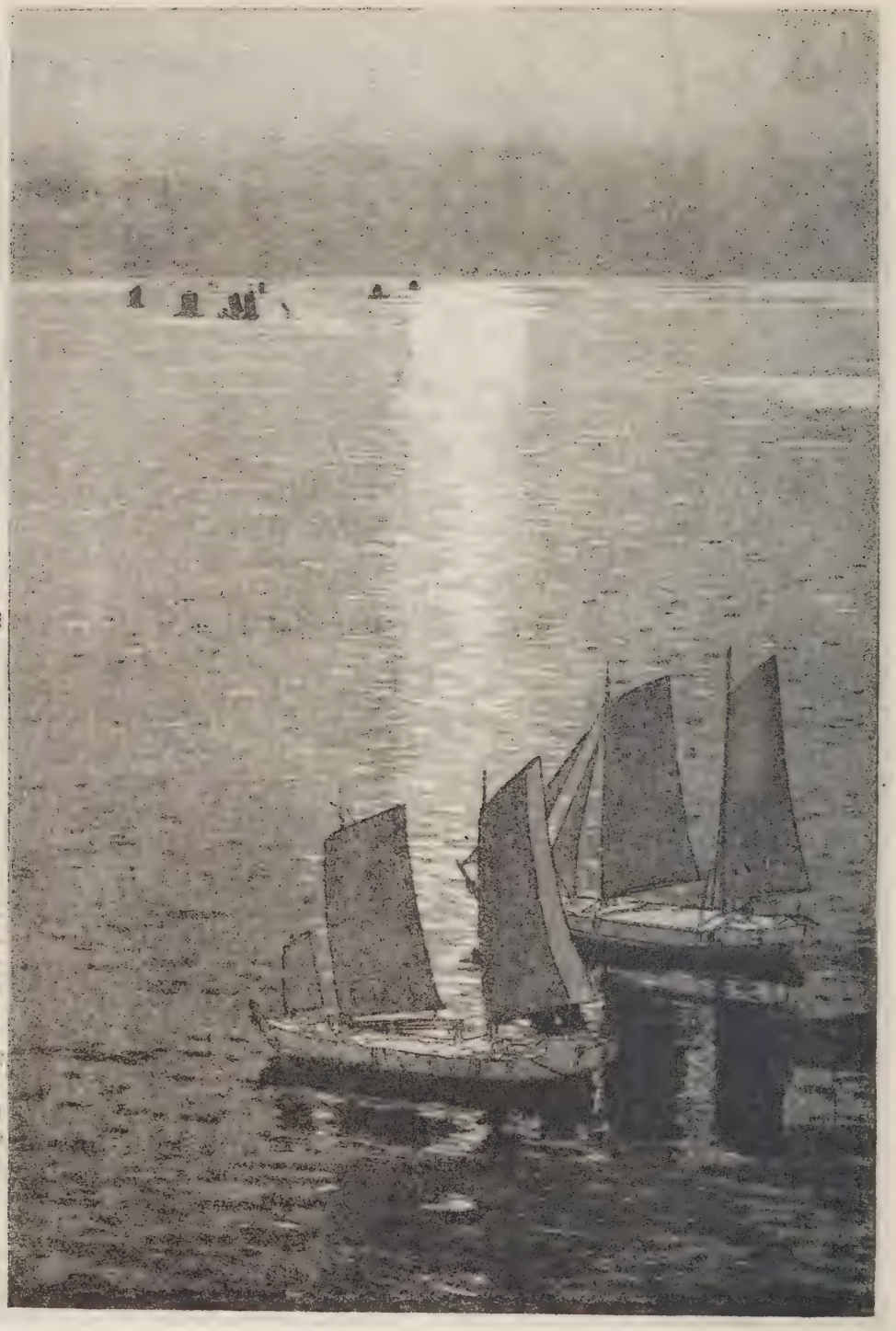
THE WOODCUT IN JAPAN



Percy Smith

WE have had so long among us in Mr. Yoshirigi Urushibara, a Japanese artist, who cuts and prints his own designs, that it would seem to be a natural thing, but as a matter of fact, it was as the faithful interpreter of Mr. Brangwyn that Mr. Urushibara made his first hit (p. 19). Mr. Urushibara's own work, *Roses* (p. 43), in a vase of many colours, is beautifully set within the plate. We come next to Ito Shinsui, who was born and bred in Tokyo. A pupil of Kaburagi Kiyokata, since he was sixteen years of age, he is now thirty-two, and ever since, the exhibitions have welcomed him. This *Woman on a Verandah* (p. 139) is typical of his art; and yet there is another side to it, the landscape side. This is seen very sensitively in the snow scene (p. 142), by Kawase Hasui. This is very different from the conventional ways to which the old Japanese accustomed us. Here in *Scene near the Sanjo Bridge on a Foggy Morning in Winter* (*Views of Kyoto*), (p. 140), by Kampe Yoshikawa, reclusion is charmingly attempted; and here in this picture of a mountain in the rain (p. 141), by Oda Kazuma, and Yoshida Hiroshi's *Glittering Sea* (p. 138), the Japanese artists are true to their tradition.

"THE EDGE OF THE FOREST" BY KAWASE HASUI



"GLITTERING SEA" (COLOUR WOODCUT) BY YOSHIDA HIROSHI

"WOMAN ON A VERANDAH" (COLOUR WOODCUT) BY ITO SHINSUI

"SCENE NEAR THE SANJO BRIDGE ON A FOGGY MORNING IN WINTER" BY KAMPE YOSHIKAWA
FROM "VIEWS OF KYOTO" (COLOUR WOODCUT)

"TAISEN, HOKI" (COLOUR WOODCUT) BY ODA KAZUMA

"NAKAYAMA HICHIRI, HIDA PROVINCE" (COLOUR WOODCUT) BY KAWASE HASUI

"MOUNTAIN TORRENT"

BY W. J. PHILLIPS

"THE BEACH" (COLOUR WOODCUT) BY W. J. PHILLIPS

"THE JACK PINE" (COLOUR WOODCUT) BY H. E. BERGMAN

"THE CANADIAN ROCKIES"
(COLOUR WOODCUT)

BY H. VALENTINE FANSHAW

COLOUR WOODCUT BY E. HOLGATE

THE WOODCUT IN CANADA

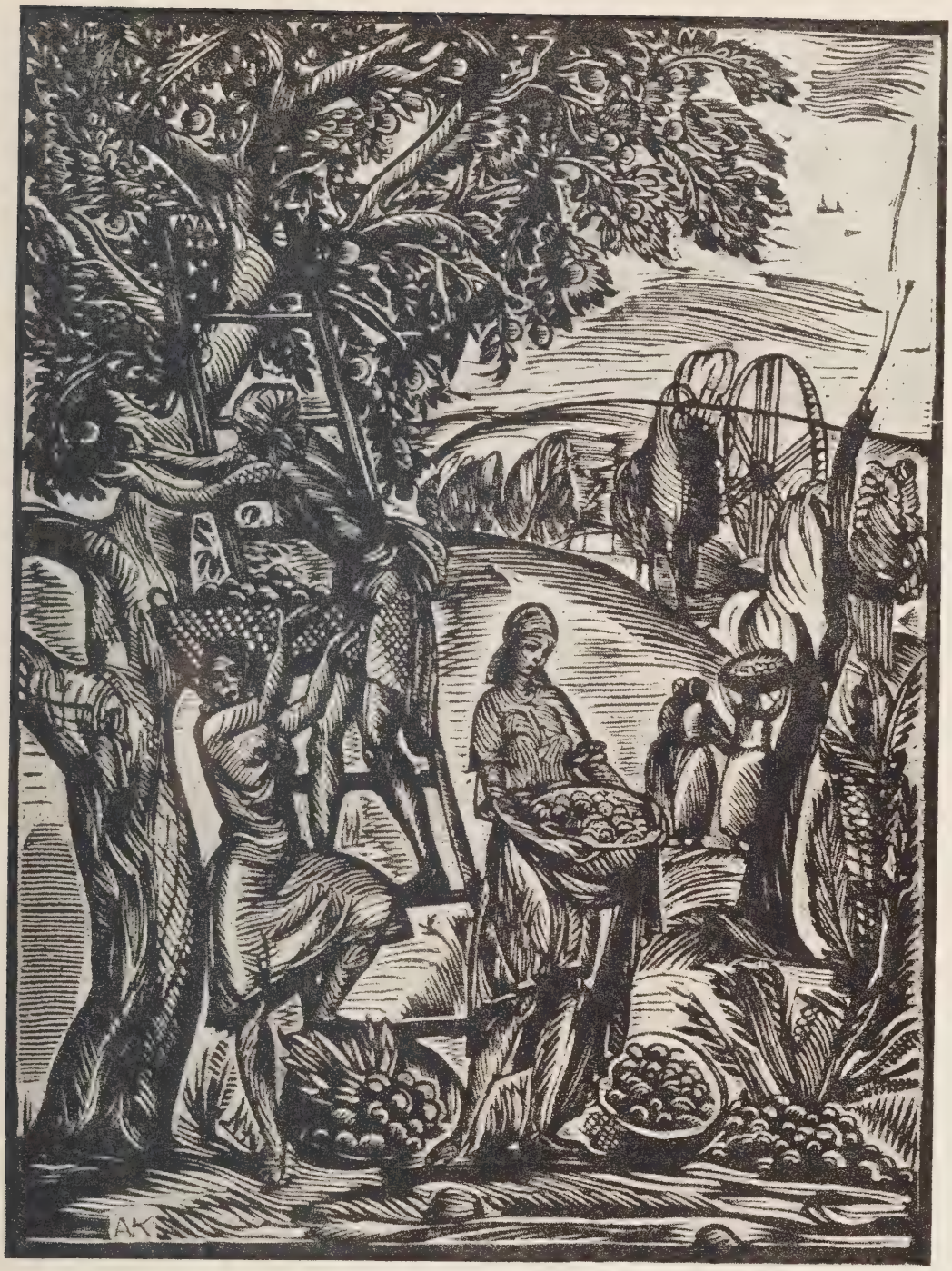
Alfred Latour

IT is in the form of the colour-print that the woodcut is chiefly favoured in Canada, and its popularity is mainly owing to the example and influence of Mr. Walter J. Phillips. An Englishman born, he settled in Canada some years ago, and by the shores of Lake Winnipeg, on the great rivers, or up in the mountains, he finds endless subjects for his water-colours, and his wood-block colour-prints. Expert in the Japanese method, with an eye sensitive to delicate chromatic harmonies, he has been prolific in the making of charming prints redolent of the natural beauties of the Canadian landscape, while now and again a memory of his beloved Wiltshire will claim his loving reversion to the English village scene. Here, in *Mountain Torrent* (p. 143), we have Mr. Phillips in an unusual vein, finding noble factors of design in the shapes and structural aspects of the great peaks and crags, and harmonious tints in their surface-textures, while the foaming waters of the torrent focus the pictorial interest; a print, this, that must have required several blocks for its making. Other happy natural motives for his colour-prints Mr. Phillips finds in the children—

BY E. HOLGATE

his own—playing on the shores of lake or river, and here is one, *The Beach* (p. 145). *The Canadian Rockies* (p. 147) is by Mr. H. Valentine Fanshaw, an art-teacher in Winnipeg, and a painter in water-colours. He prefers to cut his designs on linoleum rather than wood, and gets a curious texture by printing on dry paper with oil-colours. Mr. H. E. Bergman, who has used the tree for an effective pattern across the print in *The Jackpine* (p. 146), was trained as a wood-engraver in Germany, but Mr. Phillips taught him to make colour-prints in the Japanese way, as he has taught others with equal success. To Mr. Edwin Headley Holgate we turn for black and white; he is a vigorous wood-engraver, with a vivid conception of the Canadian scene, as we see in *The Lumberjack* (p. 150), the snow-bound village (p. 149) and, somewhat different, the interesting Indian village (p. 148), all prints of real quality.

"THE LUMBER JACK" BY E. HOLGATE



"THE APPLE HARVEST"
(By courtesy of The British Museum)

BY ALEXIS KRAVTCHENKO

"FIESOLE"
(By courtesy of The British Museum)

BY ANNA PAVLOVA OSTROWUMOVA-LEBEDEVA

"A CART HORSE"
(By courtesy of The British Museum)

BY NIKOLAS KOUPREIANOFF

ILLUSTRATION FOR "L'HOMME AUX LUNETTES" BY M. DOBUZINSKI

"SAINT CHRISTOPHER" BY WLADISLAW SKOCZYLAS

THE WOODCUT IN POLAND AND RUSSIA

DESIGN FOR PUPPET THEATRE PROGRAMME
BY M. DOBUZINSKI

Alfred Latour

T. CHRISTOPHER (p. 155), by the fine Polish engraver, M. Wladislaw Skoczylas, is as fine a piece of white line engraving as one can well imagine, and the whole is so brilliantly rhythmical that the old Saint shines.

The Russians have so much to think of that at this window (p. 154) we can imagine anyone standing, as that man stands, and looking out on the rainy day, and wondering what is going to happen next. Then, Nikolas Nikolaievich Koupreianoff, *The Cart Horse* (p. 153), has he not cut his design well, and filled the block? And *The Apple Harvest* (p. 151), why, here Alexis Iljich Kravtchenko has almost crept back to Scripture lands, all but for that flywheel that shapes the country, and makes us wonder where we are.

THE WOODCUT IN BELGIUM

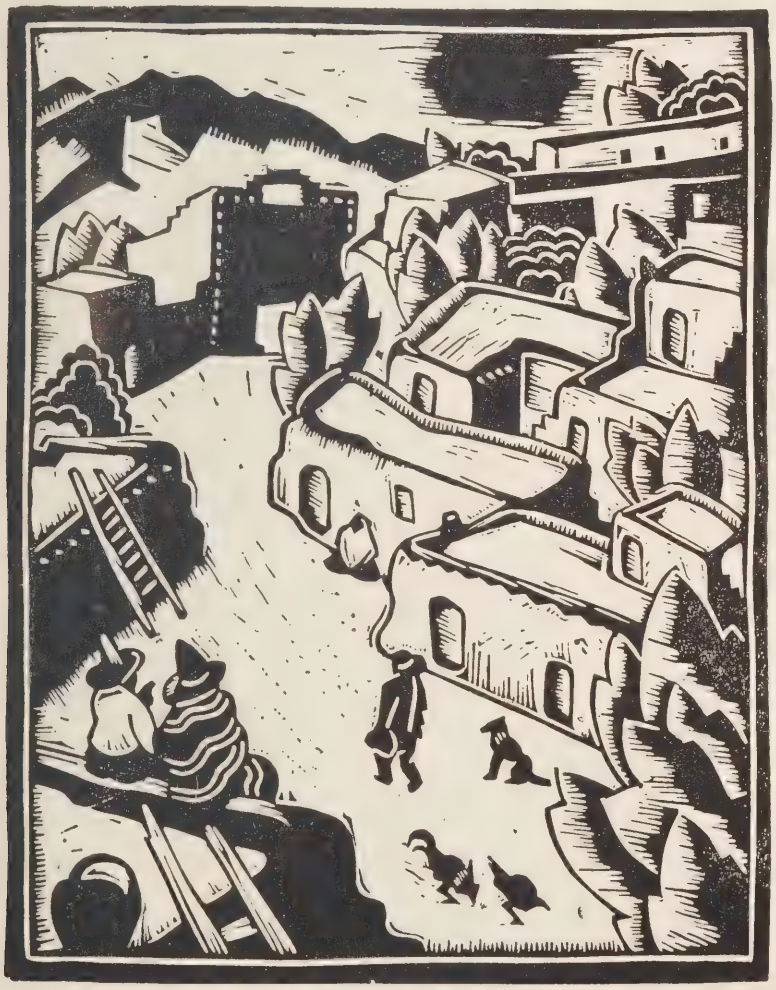
Percy Smith

BELGIAN art has been so thoroughly exploited in London of late, that it has been considered unnecessary here to show any examples of the modern Belgian woodcut. The wonder and beauty of the recent Exhibition of Flemish and Belgian Art at Burlington House, have so astonished even those who belonged to the world of art, that, with the memory of the giants, it would seem superfluous to let the artists of contemporary Belgium have their little say within hearing. Besides, have we not had, consistent with the masters, an exhibition, critically introduced by Mr. Campbell Dodgson, of members of *La Gravure Originale Belge*? This group of engravers has certainly some admirable members, and among them the wood-engravers are not the least distinguished. There are M. Emile H. Tielemans and M. Henri Van Straten with their fantastic design; there is M. Edward Pellens with his view of Antwerp; there is M. Victor Stuyveart with four decorative illustrations to the Flemish legend "De Prouwen Peerle"; there is M. Charles Michel with his grotesque "L'Homme au Grand Chapeau (Mexique)"; and prints by Jules de Bruycker and Mily Possos.

THE WOODCUT IN THE UNITED STATES

Percy Smith

IN the United States of America, as in every other country where the graphic arts are favoured, the wood-block hath her victories only a little less renowned than the copper-plate's, for many interesting artists, with fresh things to say that might be easier said in an unfamiliar idiom, are addressing themselves to it with enthusiasm and with widely differing conceptions of the pictorial way to behave with the graver and scorper, or the knife and gouge. Naturally the diverse influences of the widespread activities of European wood-engravers, whether traditional or of the latest modernity, are finding their way to America, where they are tested for what they have to offer of artistic stimulus and technical suggestion.



"SAND OF MĀNANNA" BY CHARLES KASSLER
(By courtesy of Messrs. E. Weyhe & Co.)

So, among such representative examples as the limitations of space will allow us to show here, illustrating the work of several artists who have already identified themselves prominently with the medium, we shall find freshness and alertness of vision expressed with vivacity, individuality and sincerity, and in some cases marked originality. Among the American wood-engravers of to-day, John J. A. Murphy is an outstanding personality. At one time he worked over here in Frank Brangwyn's studio, and probably had occasional opportunities of seeing that master's creative method with the graver and the wood; but he has formulated a technique of his own for the abstract designs in which he embodies spiritual ideas and human emotions. It is, however, the remarkable *Portrait Impression of Sir William Orpen, R.A.* (p. 168), with the head of the popular painter set against suggestive memories of his pictures, that here exemplifies the very distinctive technique which Mr. Murphy has evolved to express form through accents of light by cutting, out of the black, innumerable series of white parallel lines of

"TURTLE" BY CHARLES KASSLER
(By courtesy of Messrs. E. Weyhe & Co.)

"THE GREAT SPIRES" BY BIRGER SANDZEN

varying thickness, and opposing these to each other at different angles, with here and there the emphasis of white or black space. This technical formula he has used with impressive effect for a number of imaginative designs, such as *Nativity of the Crucifixion, Prayer, Burial of a Husband,* with its rhythmic arrangement of black masses, and, with modifications and more emphatic reliance on the black, for the mystical solemnity of the *Stations of the Cross* series. That this technique is not purely personal, but is adaptable to the pictorial conceptions of other engravers is seen in the remarkable *Man-Machines* (p. 169) by Cecil Buller, in which it lends itself to the rhythm of the rods and wheels and belting of the machinery as well as to the formal structure of the human beings. No medium could be so appropriate as wood-engraving for the mystical designs of that very individual artist, Mr. Rockwell Kent, for, as his imagination peers into the infinite darkness and draws mysterious embodiments into a fierce light, the steel cuts simultaneously into the wood and brings with a strange beauty the light into the forms we see. *Masthead* (p. 165) is one of a new set of four designs—the others, *Angel, Twilight of Man, Over the Ultimate*—and we have to look with all our mind at the sad white figure that has climbed to the very " masthead " of the world, with a significant cross by his feet, an aureole at his head, and the stars all around him. Then, still wondering about the artist's meaning, we can enjoy the allure of his black and white conception, the rich simplicity of his technique. But all the American wood-engravers do not " give furiously to think " as Mr. Kent does, unless, perhaps, it be Mr. William Zorach, an American of Russian origin, who seems, however, more concerned with making an amusing white pattern on black than a design of significance; for example, *Swimmer* (p. 170), which from the point of view of natation may be something of a puzzle, and looks more like a linoleum-cut than a woodcut. It is the actuality of the American scene that appears mostly to be interesting the wood-engravers in the States, and their own interest in its infinitely diverse aspects they are passing on in many charming prints of varied style. Mr. Thomas Nason is an engraver in the older tradition of linear representation in full tone, and one feels, looking at this charming " In New Hampshire " (p. 176), that he has loved every bit of the scene, and enjoyed graving the sparkles of light out of the dark masses of the verdure and the foliage. Mr. Howard N. Cook is attracted to the subject that suggests with strange effects of light and shadow the dramatic or romantic association. *The Railroad Sleeping* (p. 164) is alluring with its air of dark mysterious quiet, and the weird shadows, like a cryptic handwriting on the sunny wall of that deserted old house in *Revolutionary Days* (p. 172), probably suggested the motive of the print. There is always a distinction of style and a sense of reality about the work of

"ANGORA CAT"
(By courtesy of The Fine Art Society)

BY N. BRESSLERN-ROTH

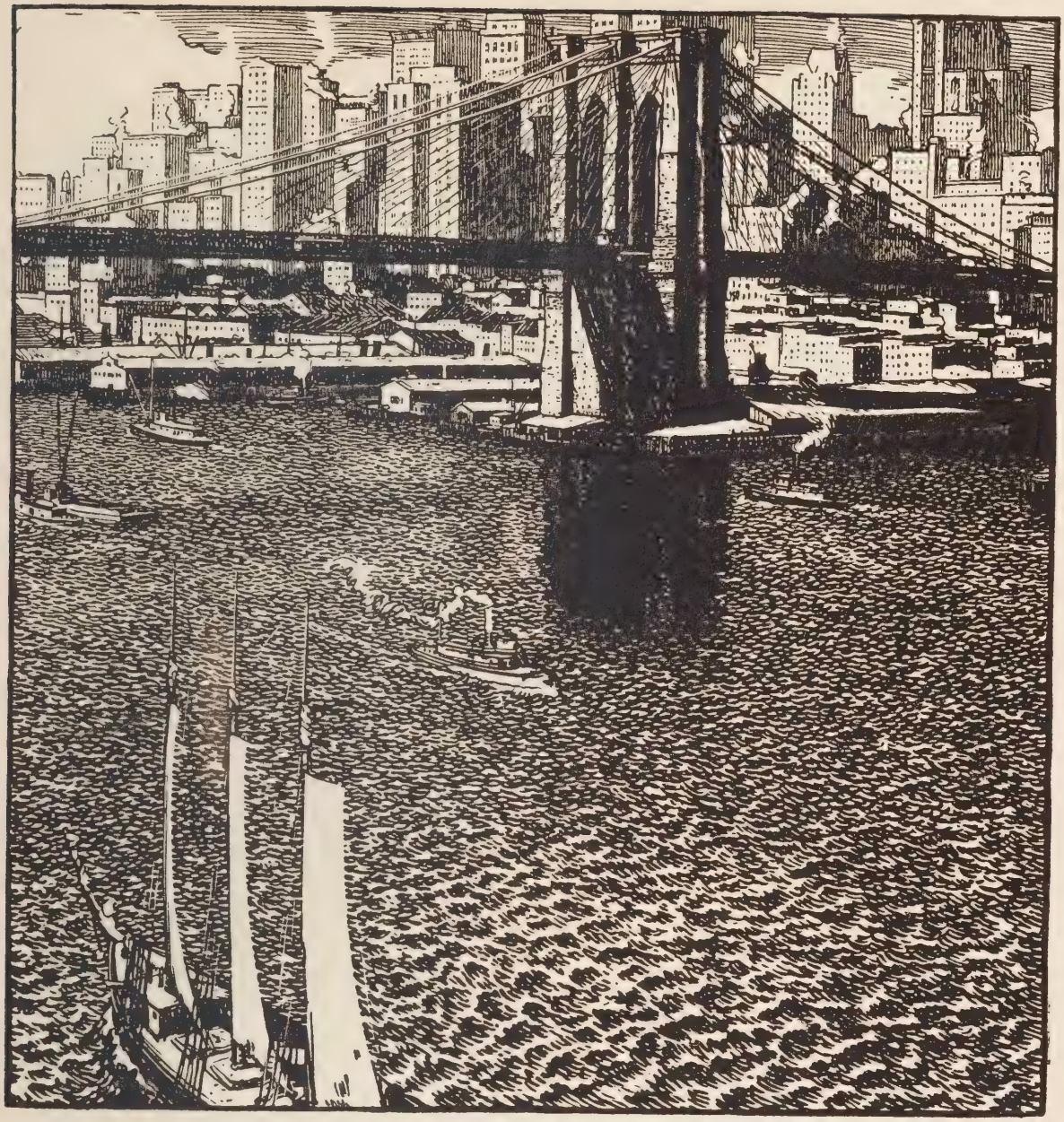
"A SQUID FISHERMAN" (COLOUR WOODCUT) BY TOD LINDENMUTH

"THE RAILROAD SLEEPING" BY HOWARD N. COOK
(By courtesy of Messrs. E. Weyhe & Co.)

"MAST HEAD"
(By courtesy of Messrs. E. Weyhe & Co.)

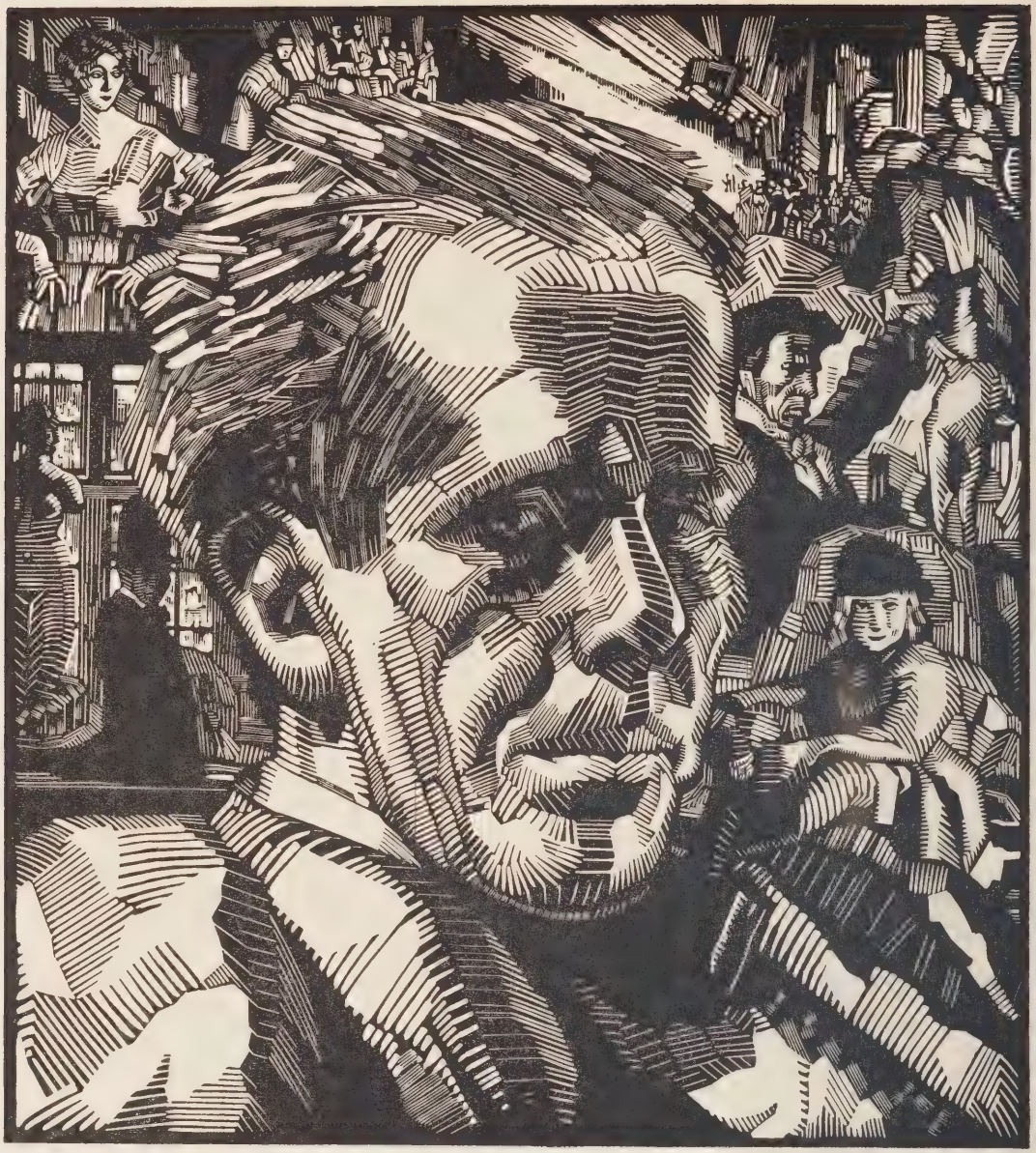
BY ROCKWELL KENT

"SED FORMOSA" (COLOUR WOODCUT) BY R. RUZICKA
(By courtesy of Messrs. E. Weyhe & Co.)



"BROOKLYN BRIDGE"
(By courtesy of Messrs. E. Weyhe & Co.)

BY R. RUZICKA

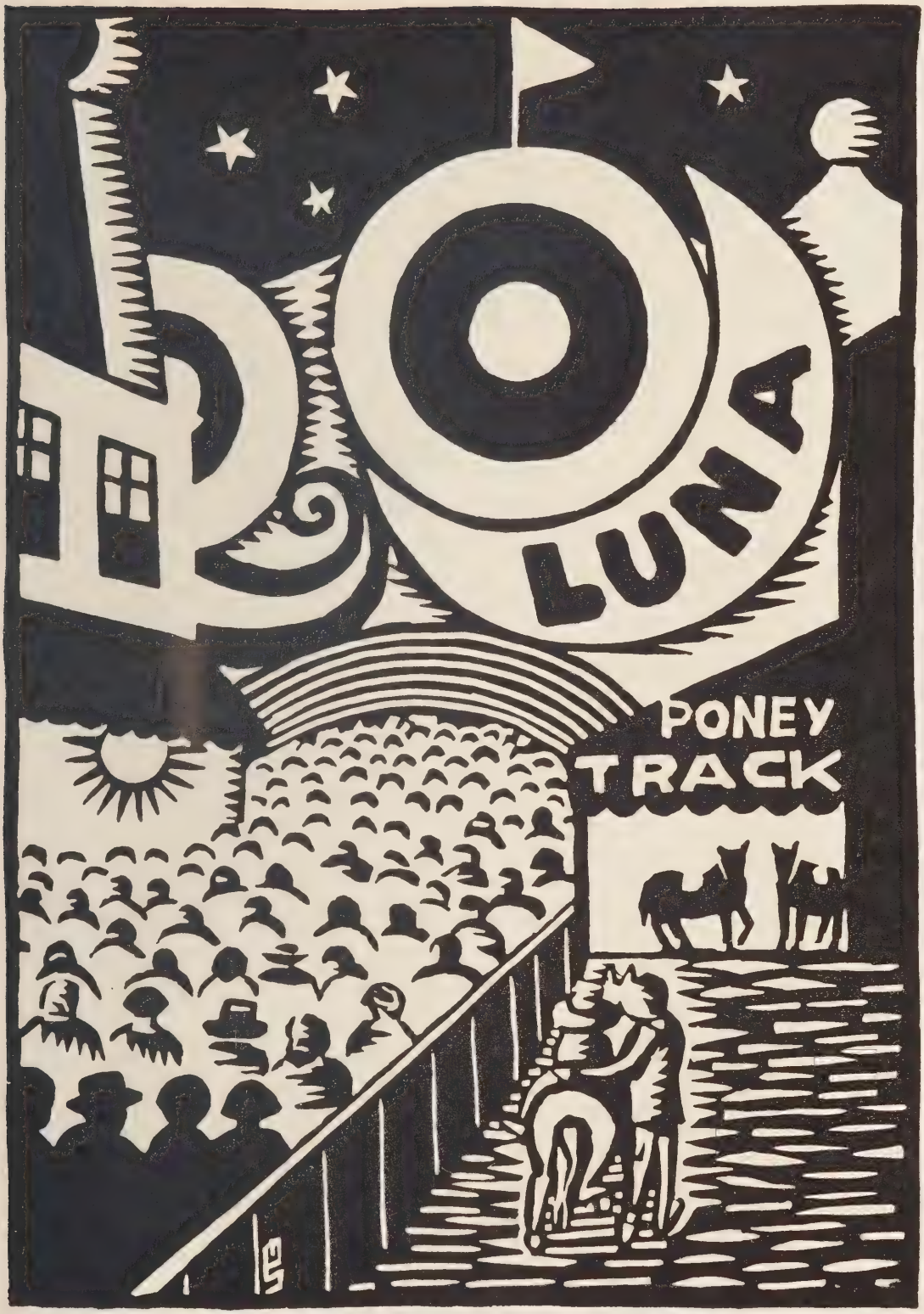


"PORTRAIT IMPRESSION OF
SIR WILLIAM ORPEN, R.A."

BY JOHN J. A. MURPHY

"MAN-MACHINES" BY CECIL BULLER

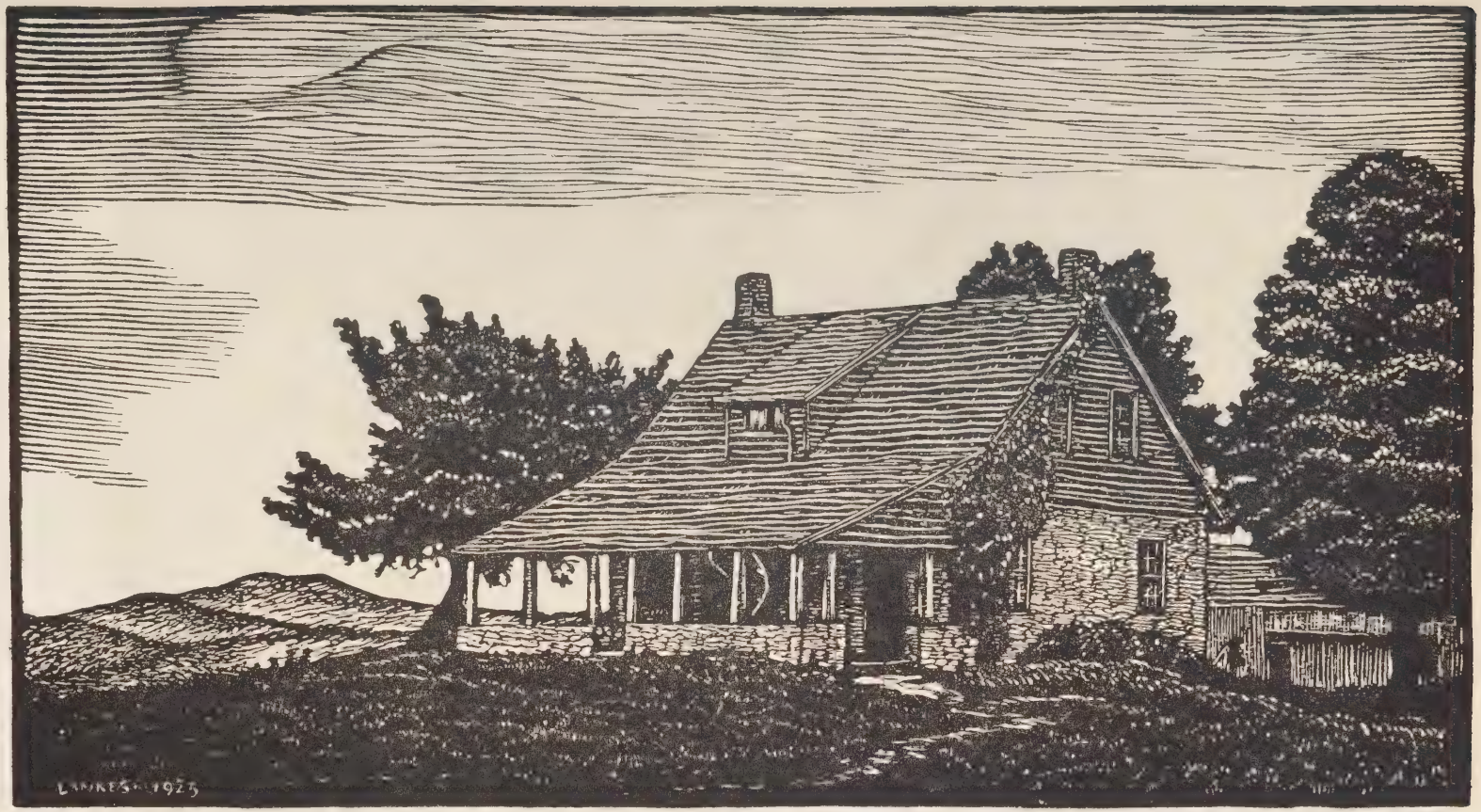
"SWIMMER" BY WILLIAM ZORACH
(By courtesy of Messrs. E. Weyhe & Co.)



"PONY TRACK AT LUNA" BY MARGARET SCHLOEMANN
(By courtesy of Messrs. E. Weyhe & Co.)

"REVOLUTIONARY DAYS"
(By courtesy of Messrs. E. Weyhe & Co.)

BY HOWARD N. COOK



"VERMONT FARMHOUSE (ROBERT FROST'S HOUSE)" BY J. J. LANKES
(By courtesy of Messrs. E. Weyhe & Co.)

"MASSEY'S HOUSE" BY J. J. LANKES

"THE FLIGHT INTO EGYPT"
(By courtesy of Messrs. E. Weyhe & Co.)

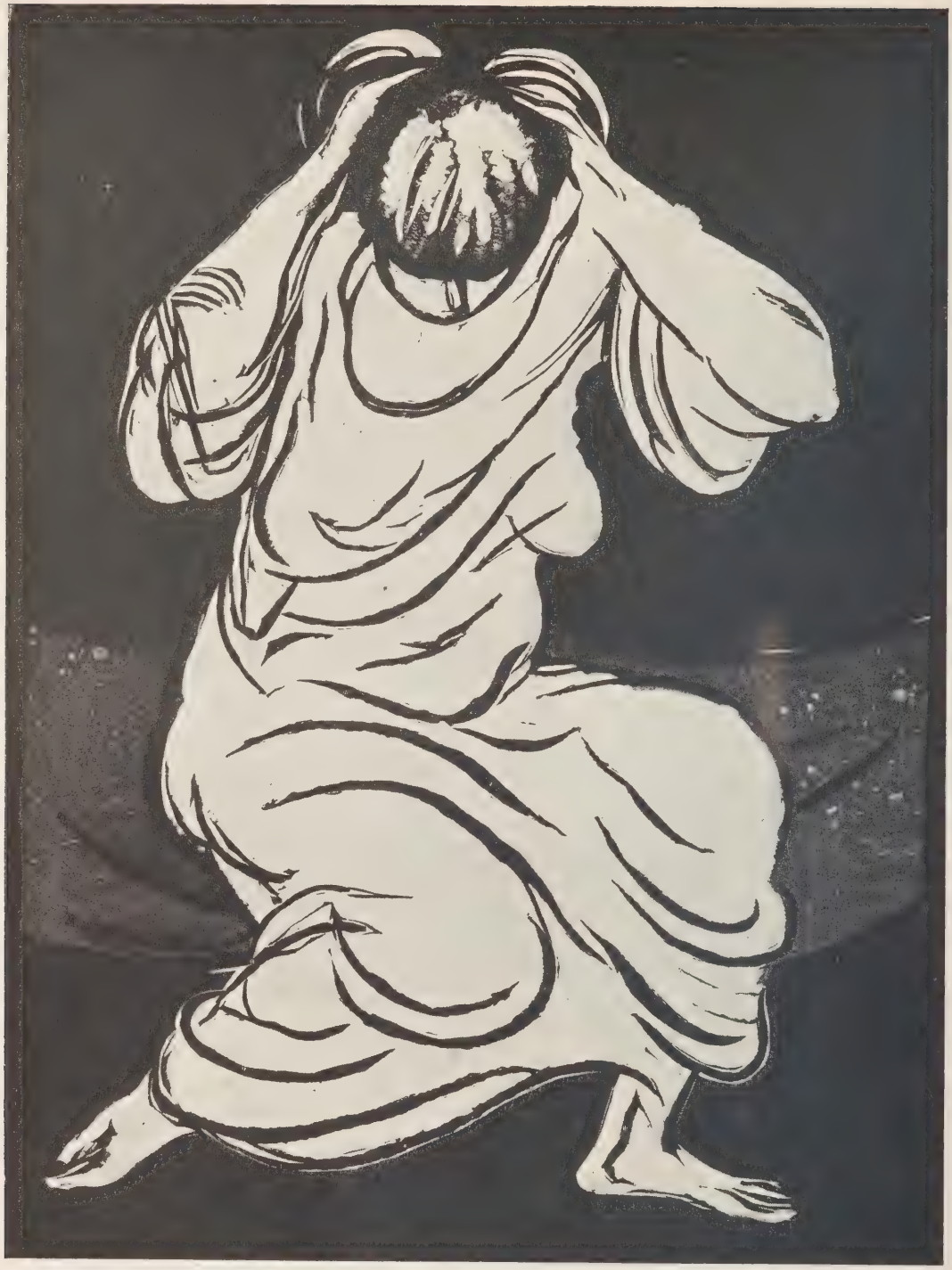
BY BENJAMIN MILLER

"IN NEW HAMPSHIRE"
(By courtesy of Messrs. E. Weyhe & Co.)

BY T. W. NASON

"LES ALGUES BRUNES DES INSTITUTS OCÉANOGRAPHIQUES"
(By courtesy of Marcel Guiot)

BY HERBERT LESPINASSE



"MODEL DOING UP HER HAIR" BY ARTHUR R. YOUNG
(By courtesy of Messrs. E. Weyhe & Co.)

Mr. Julius J. Lankes, who has an unfailing eye for the functional character of homely old buildings, especially—and not surprising since his home is Hilton Village, Virginia—American dwelling-houses, village churches, cottages, barns; he loves an old barn. He sees clearly the essential truth of things, and invariably in terms of wood-engraving, which he practices with a fine skill of hand, and uses as the confidential servant of his artistic conception. *Massey's House* (p. 174), and *Vermont Farmhouse* (p. 173), are excellent and typical examples. We feel we know America all the more familiarly, and hold it dearer, for Mr. Lankes's woodcuts. Another admirable interpreter of the characteristic American building and its environment within the just artistic capacity of the wood-block is Mr. Herbert Pullinger, who engraves *The District School* (p. 181), or *The Blacksmith's Shop*, or *Independence Hall*, with equal skill and pictorial sympathy. Mr. Wharton H. Esherick seeks dramatic aspects for his woodcuts; *Ship Struck in a Storm, The Solid Forest*, and here, *September* (p. 180), in no " sweet " or gentle mood. Mr. Rudolph Ruzicka, who was born in Bohemia, is one of the most distinctive of American wood-engravers, and *Brooklyn Bridge* (p. 167), in which the sunlight dancing on the rippling water with occasional shadows is rendered with subtle ingenuity of stroke, is one of the best known of American woodcuts. *Sed Formosa* (p. 166) is one of Mr. Ruzicka's delicate colour-prints. When we turn to Professor Birger Sandzen's startlingly impressive print, *The Great Spires* (p. 159), we are face to face with a very virile artistic personality, a

" SPEARING FISH " BY GEORGE BIDDLE
(By courtesy of Messrs. E. Weyhe & Co.)

"SEPTEMBER" BY WHARTON HARRIS ESHERICK
(By courtesy of Messrs. E. Weyhe & Co.)

"THE DISTRICT SCHOOL"
(By courtesy of Messrs. E. Weyhe & Co.)

BY HERBERT PULLINGER

great natural subject, and a new technical formula to interpret it. Mr. Sandzen is a native of Sweden, and Zorn was his teacher in Stockholm, Aman-Jean in Paris, but in America, where he has been over thirty years director of the Bethany College of Fine Arts, he has found his individuality as painter, lithographer and wood-engraver through the inspiration of the Rocky Mountains. His numerous lithographs of these Titanic landscapes have won him a wide reputation, and it is interesting to compare *The Great Spires* (p. 159), pictorially defined by the vibrant accents of light in a closely incised series of dots, with the splendid lithograph of the same gigantic rocks, *Cathedral Spires*, made four years earlier. Each medium gives something that the other does not give, while yet suggesting the wonder of the scene. Mr. Tod Lindenmuth is an interesting artist, whose colour-prints of marine scenes off Provincetown, where he lives, are admirable in colour and design, and atmospherically true, as *A Squid Fisherman* (p. 163) bears witness. Mr. Herbert Lespinasse lives in Paris, and is closely identified with the French school of wood-engravers, hence the French title of this curiously vivacious print, *Les Algues Brunes des Instituts Océanographiques* (p. 177), the linear technique of which has led many people to mistake it for an etching. Mr. Arthur R. Young's *Model doing up her hair* (p. 178), with its white figure against black and thick curved black lines defining form ; Mr. Charles Kassler's *Turtle* (p. 158), a rich pattern, and his *Sand of Mānanna, New Mexico* (p. 157), Miss Margaret Schloemann's *Pony Track at Luna Park* (p. 171), Mr. Benjamin Miller's *Flight into Egypt* (p. 175), and Mr. George Biddle's *Spearing Fish* (p. 179), call for no particular comment, but they are reproduced to show various tendencies in American wood-engraving towards making fresh and bold departures in black and white design.

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